

Properties Bible for Guys and Dolls


An Honors Thesis (Thea 280)

by

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Thesis Advisor

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A handwritten signature in black ink, appearing to read "David Shawger", written over a horizontal line.

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Abstract

Organization is often the downfall in a large undertaking. Accurately, that downfall is usually a lack of organization, and in gathering properties for a show in the theatre, I often find myself letting things fall through the cracks and be forgotten. This is not an acceptable situation for a properties master, and thus a bible must be kept. This bible serves two purposes. Firstly, it organizes the worker's efforts into one location. Secondly, it means that the properties master has a record of everything that happened in a meeting so that if something did not get mentioned, the properties master is not the person left to take the blame. A bible includes the script of the show (with the properties master's notes), each printed edition of the properties list (also with notes), all notes from each production meeting, rehearsal, and performance of the show, and the research that was done by the properties master on props images and history, as well as past productions and their reviews.

Acknowledgements

I would like to thank Kip Shawger for his constant work for four years, which made it so that I did not need to consult him very much on this project. Kip's involvement in my education has left me prepared to do the work I am going into, and has left me with an ability to solve problems myself so that I can build a product from start to finish before asking questions about what needs to be added. This is very important in my career area, and Kip has done a nice job of preparing me. Kip, I appreciate you.

I would like to thank Haley Borodine, my Co-Props Master on *Guys and Dolls*. She did all the work that I would not have wanted to do, and she volunteered for it before I had to try to trick her into it. This left me free to work on the projects that I enjoyed, and for that I am grateful. Haley, I appreciate you, and I look forward to working with you again.

I would like to thank John Sadler, because he deserves it. John Sadler has been supportive since I became a Design Technologies Option in Theatre. He is not just there for me, but for every technician and designer in our department. He sends us home when we need rest, even if a show needs work. He gives us jobs that are not dangerous in those times when we refuse to go home even though we should. He learns what every worker he has wants to do, not just what they can do, and then makes sure we only do it sometimes so that we still improve in other areas. He jokes with us even on his bad days, and especially on our bad days. If you are a properties master reading this, then you have probably worked with John, and loved every minute of it. Thank him, or you will realize that you are graduating and did not give him the praise he deserves for all that he did for you and the other technicians. Thank you John Sadler, for making me love what I do, and reminding me why I love it whenever I am in the shop. This creative project is to show everyone that what you are someone who knows how to do his job, and that you can teach us every day on top of that job. John, I appreciate you, and so does everyone else who works for you, even if they do not always say it.

Author's Statement

This creative project was undertaken largely in the interest of helping Theatre Properties Masters who may come after me. When I began my time at this university, there was no comprehensive guide to assembling a Properties Bible, and there still was not one a year and a half later when I started working on properties for theatre. I have seen rough examples of each part of a Props Bible independently, but never has a complete Properties Bible been presented to me in which I could peruse research and learn formatting. I am not arrogant enough to assume that this bible is a perfect example of what should be done, but I am confident that it displays what I have learned while I was here and that it will be better than nothing for future Properties Masters at Ball State. In the future, there will be a Properties Bible on record that Properties Masters will be able to look at for an example, and if they choose to change parts of it or leave parts out entirely, that is up to their discretion and is perfectly acceptable. A Properties Bible is partly a representation of the owner's viewpoint of the show they are working on, and thus the best format is whatever the owner is most comfortable with. However, this bible is a good jumping off point for people who have had no experience in the field and would like to reap the benefits of what I have learned about organizing the thoughts of a Properties Master in the five years that I have attended this university. A Props Master must be able to read a script, glean details from it, research those details, and collaborate with other members of the production team through meetings and notes.

This bible began as a simple script. That is how they all start ideally, because a Props Master cannot begin their true work until they have a script in front of them. Reading the script was my first step, since that is the only common source material that all designers, the actors, and the director are going to have access to. The script of a play contains every word and action (including those in which items are included) that the playwright wanted to be included in the production of the show that they first worked with. The script ended up with some markings in it, as well as some notes about props. From the script I was, in consultation with my Co-Props Master, able to assemble a list of props that could act as a starting place for both us and the director. For the director, this was mostly an indication of how many items the props masters were intending to build, buy, borrow, or gather. This list was not everything that would be needed, because the director and actors were bound to come up with many additional items as they moved through their rehearsal process. Fortunately, they were also likely to decide that many were awkward to work with in the way they blocked (laid out on stage) a scene, or simply were not necessary. Some items were added, and many were removed, until the end product of the show bore very little resemblance to the list that was originally crafted, but this is completely expected and does not undermine the props list at all. For Haley (the co-props master) and me, this list was what we used to begin doing research on our props and to begin scouring the Department of Theatre and Dance's stock of props for the things we would need. When a prop is obtained from a stock of supplies that a facility already possesses it is called 'pulling', because the prop is being pulled out of stock.

In a way, reading the script for the show is the first step in research for any designer, such as a props master, but they have a long way to go after that step. The first properties list is the next step of research, because before you can get together everything you need, you need to know what it is you need to gather. From this list, image research begins, as does looking into previous renditions of the same show. Looking at previous productions of the same show is a good way to get an idea of what most people expect the show to feel like, but it is merely being

lazy if the designer has not read the script and attained some idea of what they want the show to look like. This is why I say that reading the script comes before the research. However, once an artist gets an idea of what they want their show to look like, it is very important for them to consult their team and previous shows to make sure they are thinking in the correct direction. The preliminary props list is the first part of this, and once that is done, research into the era and culture of the play is the next step.

Included in the next step are research of images of objects from the time the play takes place, images of past productions, and reviews of what past shows did or did not do well. The past productions serve to add focus to a Props Master's original idea of the show, and the images gathered doing research are something they can show to their design team to get feedback on items. This feedback is mostly from the director (and choreographer in the case of Ball State's production) and it is in the interest of making the show feel (to the audience) like it all takes place in a cohesive setting. Research into the era of the play is important because it adds to the cohesive feel of the performance, as it adds accuracy to the props that are produced to appear in the show. The better a props master can research the era of their play, the more convincing and accurate the play will be, because a good props person will know the difference between a dinner plate of 1920 and a dinner plate of 1980. This research is also a fun outlet for a props master. For Props Masters, there is very little freedom for decision since scenic designers and directors get to decide almost everything we put on stage. However, in the area of research, we often get to pick a set of images that the director and scenic designer then get to choose from, which means that a Props Master gets the first chance to eliminate props they do not like, or at least produce an alternative version that is more pleasant. A props master must be able to find multiple images of the same sort of object in order to provide the director with many choices. This is the first step to facilitating communication with the production team.

After the initial list is constructed and the basic research is done, the rest of the team must be brought into the process, and this is achieved through production meetings as well as several meeting between the props area and any other area they are interacting with. During this particular show, props needed to meet with sound because we had a bass drum and cymbals making noise on stage, lighting because we had reflecting edges on the tables in a bar scene (reflective surfaces are one of the most difficult challenges of a lighting designer), and stage management because there were props shifting out of the show every rehearsal and other props getting added in. Rehearsal reports are the most common form of communication during a show, followed by production meetings, and less often there are incidental meetings that occur when two people on the design team come face to face in passing and one of them happens to have something to ask the other. Rehearsal reports are documents that are sent to the whole team after every rehearsal and they provide a record of what happened that evening and what the director and actors decided would be necessary to have. These reports are especially important because they are the first form of communication by which a props master is likely to gain knowledge of a new prop or of the removal of a prop that had previously been required. After this are the production meetings, which take place weekly and are an opportunity for anyone on the production team to voice concerns and questions, as well as a chance for everybody to talk about where they stand on completing their projects on time. The next step is into breakout meetings covering individual areas talking with one another, and the step after that is the point when a props master meets a director in the hallway and asks a question. This is an informal kind of meeting that usually represents a question that is of no concern to everyone, since often lights and sound are not influenced by props. This meeting is probably the most common, however,

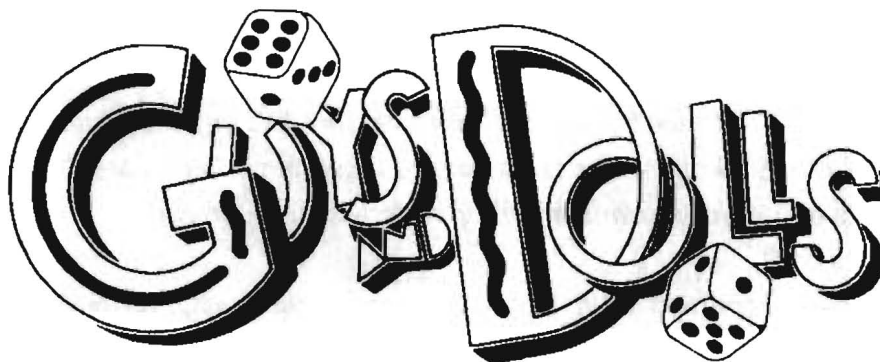
and therefore still very important. Many questions are answered in passing without wasting the time of the whole production team by talking during a meeting while they sit around with nothing to add. This is where the props master's second list comes from, and by this point they are likely to already have many imitation props that the cast can use in place of the final product (these rehearsal props may become final props at the director's discretion). All of this boiled down, item by item, deletion by addition, into the final props list that was used for the actual production.

In essence, the Properties Bible is a byproduct of the script, the research of the properties master, and all the meetings that occur during the course of the show. It is an independent work only if the Props Master decides to make it so, but it is in their best interest to put a bible together, at least in my experience. The Properties Bible is a good companion to a props master, as it can contain the show's script in the same place as the props master's lists, as well as the notes from every meeting that the group has together. This is useful to any props person, because each day there are so many things in the show that are being taken out or added that it is difficult to keep track of by memory alone. The final form of the list is the product of this particular props master's tendency to desire a confirmation that every single thing is the way it should be. I print a list whenever I feel significant progress (a completely subjective term) has been made, but there should always be a list immediately after reading the script (the preliminary props list) and another shortly after production meetings begin, which addresses what has been added and removed. The props master should do research to assemble images that represent items in the show, as well as research on the show's past productions and the styles they employed. If all of this information is kept in one place that is easy to access, the props master will never be caught off guard by a request, and they will not be in a position where they promised something they cannot deliver.

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C H A R A C T E R S

(In order of appearance)

NICELY-NICELY JOHNSON

BENNY SOUTHWEST

RUSTY CHARLIE

SARAH BROWN

ARVIDE ABERNATHY

AGATHA

CALVIN

MARTHA

} *members of the MISSION BAND*

HARRY THE HORSE

LT. BRANNIGAN

NATHAN DETROIT

CRAP SHOOTERS

ANGIE THE OX

MISS ADELAIDE

SKY MASTERSON

JOEY BILTMORE

MIMI

GENERAL MATILDA B. CARTWRIGHT

BIG JULE

MASTER OF CEREMONIES

ALLISON

FERGUSON

VERNON

} *GIRL DANCERS*

DRUNK

WAITER

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SONGS BY CHARACTER

ADELAIDE

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#8 – Adelaide's Lament	47
#21a – Take Back Your Mink	77
#22 – Adelaide's 2nd Lament	83
#27 – Sue Me	106
#29a – Adelaide Meets Sarah	118
#30 – Marry the Man Today	122
#32 – The Happy Ending	129

ARVIDE

#3 – Follow the Fold	5
#23 – More I Cannot Wish You	85
#32 – The Happy Ending	129

BENNY

#2 – Fugue for Tinhorns	3
#4 – The Oldest Established	11
#10 – Guys & Dolls	50
#32 – The Happy Ending	129

CRAP SHOOTERS

#4 – The Oldest Established	11
#25 – Luck Be a Lady	99
#28 – Sit Down, You're Rockin' the Boat	114
#29 – The Guys Follow the Fold	118
#32 – The Happy Ending	129

GIRL DANCERS

#7a – Bushel and a Peck	38
#21a – Take Back Your Mink	77
#32 – The Happy Ending	129

MISSION BAND

#3 – Follow the Fold	5
#5 – Follow the Fold – Reprise	22
#32 – The Happy Ending	129

NATHAN

#4 – The Oldest Established	11
#27 – Sue Me	106
#32 – The Happy Ending	129

NICELY

#2 – Fugue for Tinhorns	3
#4 – The Oldest Established	11
#10 – Guys & Dolls	50
#28 – Sit Down, You're Rockin' the Boat	114
#32 – The Happy Ending	129

RUSTY

#2 – Fugue for Tinhorns	3
#32 – The Happy Ending	129

SARAH

#3 – Follow the Fold	5
#6 – I'll Know	31
#6b – Vocal Finish	34
#14 – Havana	63
#15 – If I Were a Bell	67
#17a – I've Never Been...	73
#29a – Adelaide Meets Sarah	118
#30 – Marry the Man Today	122
#32 – The Happy Ending	129

SKY

#6 – I'll Know	31
#14 – Havana	63
#17 – My Time of Day	72
#17a – I've Never Been...	73
#25 – Luck Be a Lady	99
#32 – The Happy Ending	129

Overture

At finish of Overture, Curtain lights from balcony rail dim out. Behind translucent show curtain, stage lights dim up.

#1 - Opening/Rumpleland

ACT I, Scene i: Broadway

After eight bars of music Show Curtain opens -

Broadway Atmosphere routine

Discovered stage center are two shady Broadway characters. MAN with newspaper crosses from R.2 to L.2 and Exits.

BOBBIE SOXERS enter L.2 - exit R.2.

SIGHTSEEING GUIDE and SIGHTSEERS enter L.1.

ACTOR and ACTRESS enter L.2, cross to L.1.

One of the shady Broadway characters is flipping a coin - the other snapping his fingers. They both glance offstage R. and L. obviously looking for a pickup.

A N.Y. POLICEMAN Swinging a club enters from R.2, strolling. He exits R.1.

TWO CHORUS GIRLS wearing slacks enter from R.1. They exit L.1. TWO VERY ANIMATED BOBBY SOXERS enter from L.2, carrying autograph books and pencils - they rush off R.1.

TWO WELL DRESSED STREET WALKERS enter from R.2, stop at L.C. and flirt with the two shady characters - one of the shady characters flips the coin - they take TWO CHORUS GIRLS by the arms and escort them off L.2.

A MAN rushes on from L.2, and exits hurriedly R.1.

An ELDERLY WOMAN STREET VENDOR dressed shabbily and carrying a shoulder tray containing apples, gardenias, and pretzels on sticks enters from L.2 and slowly exits stage R.2.

A SIGHTSEEING TEXAN and HIS WIFE enter from R.1. He is carrying a sightseeing map and wears a watch and chain across his vest.

A SIDEWALK PHOTOGRAPHER enters from L.1 carrying a camera and order blank. He snaps the TEXAN and HIS WIFE who pose for the photographer - PHOTOGRAPHER hands order blank to TEXAN who signs it and gives money to him in payment. The TEXAN and HIS WIFE exit L.1. The PHOTOGRAPHER looks after them, crumples up the order blank and throws it away.

AN ACTRESS enters from R.1, dressed very elegantly, carrying a long cigarette holder. She is escorted by an ACTOR dressed in a tuxedo – the two BOBBY SOXERS have followed them on from R.1. They have the ACTOR and ACTRESS autograph their books – as the Actor and Actress turn upstage to EXIT L.2, a sign painted "PESSIMO CIGARS" is revealed. THE BOBBY SOXERS exit R.1.

A MAN PAPER DOLL VENDOR and his LADY ASSISTANT enter from R.2, pushing a trick convertible vehicle which converts into a baby buggy. They exit L.1.

A HEAVYWEIGHT PRIZEFIGHTER with cauliflower ears enters from R.1, skipping rope. His MANAGER enters with his instructions as THEY cross the stage and exit L.1.

PAPER DOLL VENDOR and his ASSISTANT enter from L.1 with vehicle – they set it up at stage center. LADY ASSISTANT pulls out black thread – HE sets paper doll on thread – SHE manipulates the paper doll on the black thread – THEY see the POLICE who enter from R.2. They quickly pull the trigger which converts the vehicle into a baby buggy – they nod very graciously to the policeman as they pass him – HE nods, then suddenly he realizes he has been tricked, rushes off R.1, chasing them.

A SIGHTSEEING GUIDE enters from R.1, followed by a group of seven or eight sight-seers including the TEXAN and his WIFE who are in the rear of the group. The SIGHTSEEING GUIDE is pointing to objects of interest. A PICKPOCKET enters from R.2, goes to Texan and points to a tall building and as the TEXAN is looking up he steals the Texan's watch and chain. The TEXAN and his WIFE exit L.1.

TWO STREET WALKERS enter from L.2. THEY cross to pickpocket and flirt with him and relieve him of the watch and chain he stole from the Texan. They take the PICKPOCKET by the arm and very nonchalantly stroll off R.2 with him.

TEXAN and his WIFE rush on from R.2. It is very evident that he has suddenly discovered the loss of his watch and is intent upon catching the pickpocket – THEY exit R.1.

A BLIND MAN carrying a cane, tin cup in his hand, glasses, and wearing a sign "BLIND" enters from R.1. He feels his way slowly to center stage.

PAPER DOLL VENDOR and his LADY ASSISTANT enter from L.1 and set up their vehicle at stage center – as they do so the MAN VENDOR flicks his cigarette ashes into Blind Man's tin cup – BLIND MAN looks at this. At this moment the PAPER DOLL VENDOR looks off stage R., sees POLICEMAN, motions to his ASSISTANT, picks up vehicle and rushes off L.1 – BLIND MAN runs off L.1.

PICKPOCKET, SIDEWALK CAMERAMAN rush on from R.1, chased by the POLICEMAN, TEXAN and his WIFE – they exit L.1. All the characters on stage run off L.1 after them very excitedly.

BENNY SOUTHSTREET enters from R.1, very engrossed in reading a racing scratch sheet.

PRIZEFIGHTER, shadow boxing, enters from L.2, followed by his MANAGER. The PRIZEFIGHTER, not seeing Benny, runs into him accidentally. HE is knocked down by the force of BENNY's head against his solar plexus. PRIZEFIGHTER, frightened and not knowing really what happened, runs off R.1, followed by his MANAGER. BENNY straightens his hat which has been dented by the collision.

BENNY unconcernedly joins NICELY-NICELY JOHNSON, who has entered at this moment from stage L.1, finishing a bottle of Coca-Cola and is at the newsstand buying a scratch sheet from the newsman.

RUSTY CHARLIE enters from L.2, reading a scratch sheet – they group together and sing –

#2 – *League for Unhorns*

NICELY

I GOT THE HORSE RIGHT HERE
THE NAME IS PAUL REVERE

(TWO STREETWALKERS enter R.2 – stand watching BENNY, NICELY and RUSTY)

AND HERE'S A GUY THAT SAYS
IF THE WEATHER'S CLEAR
CAN DO, CAN DO.
THIS GUY SAYS THE HORSE CAN DO
IF HE SAYS THE HORSE CAN DO,
CAN DO, CAN DO.

NICELY

(Crosses to R., passing RUSTY)

CAN DO,
CAN DO.
THIS GUY SAYS THE HORSE
CAN DO

NICELY

IF HE SAYS THE HORSE
CAN DO,
CAN DO,
CAN DO.

BENNY

(Shows sheet to RUSTY)

I'M PICKIN' VALENTINE,
'CAUSE ON THE MORNING LINE
THE GUY HAS GOT HIM FIGURED
AT FIVE TO NINE

BENNY

HAS CHANCE,
HAS CHANCE,
THIS GUY SAYS THE HORSE
HAS CHANCE

RUSTY

(Crosses to R. of Benny)

BUT LOOK AT EPITAPH
HE WINS IT BY A HALF,
ACCORDING TO THIS HERE
IN THE TELEGRAPH

(NICELY)

FOR PAUL REVERE I'LL BITE
I HEAR HIS FOOT'S ALL RIGHT
OF COURSE IT ALL DEPENDS
IF IT RAINED LAST NIGHT
LIKES MUD,
LIKES MUD,

THIS "X" MEANS THE HORSE
LIKES MUD
IF THAT MEANS THE HORSE
LIKES MUD,
LIKES
MUD,
LIKES MUD.

I TELL YOU PAUL REVERE
NOW THIS IS NO BUM STEER
IT'S FROM A HANDICAPPER
THAT'S REAL SINCERE
CAN DO,
CAN DO,

THIS GUY SAYS THE HORSE
CAN DO
IF HE SAYS THE HORSE
CAN DO,
CAN DO,
CAN DO.

PAUL REVERE,
I GOT THE HORSE
RIGHT
HERE.

(BENNY)

IF HE SAYS THE HORSE
HAS CHANCE,
HAS CHANCE,
HAS CHANCE.
I KNOW IT'S VALENTINE
THE MORNING WORKS
LOOK FINE

BESIDES THE JOCKEY'S
BROTHER'S A FRIEND OF MINE
NEEDS RACE,
NEEDS RACE,
THIS
GUY SAYS THE HORSE
NEEDS RACE.

IF HE SAYS THE HORSE
NEEDS RACE,
NEEDS RACE,
NEEDS RACE,
I GO FOR VALENTINE
'CAUSE ON THE
MORNING LINE

THE GUY HAS GOT HIM
FIGURED AT FIVE TO NINE.
HAS CHANCE,
HAS CHANCE.
THIS GUY SAYS THE HORSE
HAS CHANCE.

VALENTINE!

I GOT THE HORSE
RIGHT
HERE.

(RUSTY)

BIG THREAT,
BIG THREAT,
THIS GUY CALLS THE HORSE
BIG THREAT
IF HE CALLS THE HORSE
BIG THREAT,

BIG THREAT,
BIG THREAT.
AND JUST A MINUTE BOYS,
I GOT THE FEED BOX NOISE
IT SAYS THE
GREAT-GRANDFATHER
WAS EQUIPOISE.

SHOWS CLASS,
SHOWS CLASS.
THIS GUY SAYS THE HORSE
SHOWS CLASS.
IF HE SAYS THE HORSE
SHOWS CLASS,

SHOWS CLASS,
SHOWS CLASS.
SO MAKE IT EPITAPH
HE WINS IT BY A HALF
ACCORDING TO THIS HERE
IN THE TELEGRAPH
EPITAPH.

I GOT THE HORSE
RIGHT
HERE.

(At end of "FUGUE FOR TINHORN," MISSION BAND enters playing "FOLLOW THE FOLD" - SARAH with tambourine, a female member playing the cornet, ARVIDE ABERNATHY beating a bass drum and cymbals, a female member is carrying a small box which she places stage C. SARAH steps on box and as THEY finish playing they sing "FOLLOW THE FOLD." Two BOBBY SOXERS enter from R.1. They stop and listen.)

#1 - Follow the Fold

SARAH AND MISSION BAND

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
PUT DOWN THE BOTTLE AND WE'LL SAY NO MORE

(*DRUNK enters from R.1, steps to L. of Sarah*)

FOLLOW, FOLLOW THE FOLD.

(*SIGHTSEEING GROUP, including TEXAN and his WIFE enter L.2*)

SARAH

Bottle in Paper
(*Points at drunk*)

BEFORE YOU TAKE ANOTHER SWALLOW

(*PRIZEFIGHTER and his MANAGER enter from R.1, stop at center, then move back to R. and they listen to singing*)

SARAH AND BAND

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
TEAR UP YOUR POKER DECK OF CARDS AND PLAY NO MORE
FOLLOW, FOLLOW THE FOLD,
TO THE MEADOWS WHERE THE SUN SHINES.

(*CHORUS GIRLS (2) enter from L.1, stop suddenly to L. of Sarah, alongside of the drunk - SARAH points at them*)

OUT OF THE DARKNESS AND THE COLD.

SARAH

AND THE SIN AND SHAME IN WHICH YOU WALLOW

(*She points again to Chorus Girls*)

SARAH AND BAND

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
IF YOU'RE A SINNER AND YOU PRAY NO MORE
FOLLOW, FOLLOW THE FOLD.

(*At end of song, SARAH immediately goes into her speech*)

SARAH

Brothers and sisters, resist the Devil and he will flee from you. That is what the Bible tells us.

(SARAH)

(NICELY, BENNY, RUSTY cross to L.)

And that is why I am standing here, in the Devil's own city, —

(The BOBBY SOXERS exit laughingly L.1)

— on the Devil's own street, prepared to do battle with the forces of evil. Hear me, you gamblers!

(She points to NICELY, BENNY and RUSTY who are standing stage L.C., they move uneasily to stage L.)

With your dice, your cards, your horses! Pause and think before it is too late!

(She is failing to hold her audience and occasionally falters in her speech as she notices someone walk out)

You are in great danger! I am not speaking of the prison and the gallows, —

(SIGHTSEEING GROUP exits R.2)

— but of the greater punishment that awaits you! Repent before it is too late!

(PRIZEFIGHTER and his MANAGER exit L.1)

Just around the corner is our little Mission —

(DRUNK exits L.1)

— where you are always welcome to seek refuge from this jungle of sin.

(TWO CHORUS GIRLS exit L.1)

Come here and talk to me. Do not think of me as Sergeant Sarah Brown, but as Sarah Brown, your sister.

Newspapers
(The TWO STREET WALKERS slowly exit L.1, showing their wares as they pass RUSTY CHARLIE, who is standing at newsstand with NICELY and BENNY. He follows them off, pointing his finger at them as they exit — NICELY and BENNY are not conscious of this)

Join me, Brothers and Sisters, in resisting the Devil, and we can put him to flight forever.

(SARAH looks at ARVIDE hopelessly — he motions to her encouragingly)

Remember, friends, it is the Save-A-Soul Mission —

(Slowly stepping down from the box)

— located at 409 West 49th Street, open all day and all night, with a special prayer meeting this Thursday at —

(Looks despairingly at Arvide. Her crowd has disappeared by this time, except NICELY and BENNY, who are standing by the newsstand reading their scratch sheets. SARAH and MISSION BAND make a disconsolate and disorderly exit L.2. MUSIC UNDER-SCORING AS THEY EXIT)

23 - Exit of Sarah and the Mission Band

NICELY

(Looking after them as he crosses to Stage C., followed by BENNY)

Poor Miss Sarah! I wonder why a refined doll like her is mixed up in the Mission dodge.

BENNY

She is a beautiful doll, all right, with one hundred percent eyes.

NICELY

It is too bad that such a doll wastes all her time being good. How can she make any money from that?

BENNY

Maybe she owns a piece of the Mission.

NICELY

Yeah.

(HARRY THE HORSE enters from L.1, crosses to Benny)

HARRY

Hey! Benny Southstreet!

(THEY shake hands)

BENNY

Harry the Horse! How are you! You know Nicely-Nicely Johnson.

HARRY

Yeah. How goes it?

NICELY

Nicely, nicely, thank you.

HARRY

Tell me, what about Nathan Detroit? Is he got a place for his crap game?

BENNY

(Whispers back)

We don't know yet.

NICELY

The heat is on.

BENNY

He's still looking for a place.

HARRY

Well, tell him I'm loaded and looking for action.

(Crosses to R., past Nicely)

I just acquired five thousand potatoes.

BENNY

Five thousand bucks!

NICELY

Where did you acquire it?

HARRY

I collected the reward on my father.

(Exits R.1)

BENNY

Everybody is looking for action. I wish Nathan finds a—

(He stops as BRANNIGAN enters — gets paper at newsstand — crosses to Benny)

NICELY

Why, Lieutenant Brannigan! Mr. Southstreet, it is Lieutenant Brannigan of the New York Police Department.

BENNY

(Crosses to R.)

A pleasure.

(Moves away)

BRANNIGAN

Any of you guys seen Nathan Detroit?

BENNY

Which Nathan Detroit is that?

(BRANNIGAN folds his paper with an abrupt movement and faces the two men)

BRANNIGAN

I mean the Nathan Detroit who's been running a floating crap game around here, and getting away with it by moving it to a different spot every night.

NICELY

Why are you telling us this— Your Honor?

BRANNIGAN

I am telling you this because I know you two bums work for Detroit, rustling up customers for his crap game.

NICELY

We do?

BRANNIGAN

Yeah!

NICELY

Oh!

BRANNIGAN

You can tell him for me: I know that right now he's running around trying to find a spot. Well, nobody's gonna give him a spot, because they all know that Brannigan is breathing down their neck!

(Starts to exit. NATHAN enters from above newsstand, not seeing Brannigan)

NICELY

Hi, Nathan!

NATHAN

Fellas, I'm having terrible trouble. Everybody's scared on account of that lousy Brannigan, and I can't—

BRANNIGAN

Something wrong, Mr. Detroit?

NATHAN

(A sickly grimace)

Oh, hello, Lieutenant. I hope you don't think I was talking about you. There are other lousy Brannigans.

BRANNIGAN

Detroit, I have just been talking to your colleagues about your crap game. I imagine you are having trouble finding a place.

NATHAN

Well, the heat is on, as you must know from the fact that you now have to live on your salary.

(BRANNIGAN glares and exits L.1)

BENNY

(Crosses to Nathan)

Did you find a place?

NATHAN

What does that cop want from me? What am I—a sex maniac? I merely run a crap game for the convenience of those who want a little action, in return for which I take a small cut. Is that a crime! Yeah!—

BENNY

Nathan! Did you find a place?

NICELY

Did you find a place for the game?

NATHAN

(Crosses to R. pass Nicely)

Did I find a place! Did I find — yes, I found a place! We are holding the crap game tomorrow night in the Radio City Music Hall.

BENNY

How you gonna fix the ushers?

NATHAN

I tried all the regular places. The back of the cigar store, the funeral parlour —

NICELY

Nathan, you said once there might be a chance of the Biltmore Garage.

NATHAN

I was over to the Biltmore Garage.

(BENNY crosses to Nathan)

— spoke to Joey Biltmore himself. He says he might take a chance and let me use the place, if I give him a thousand bucks.

BENNY

A thousand bucks!

NATHAN

In cash.

(Pushes BENNY)

He won't take my marker.

BENNY

Your marker's no good, huh?

NATHAN

What do you mean?

(Pushes BENNY against NICELY)

A marker ain't just a piece of paper that says I.O.U. One thousand dollars signed NATHAN DETROIT. A marker is like a pledge which a guy can't welch on it. It's like not saluting the flag.

(BENNY and NICELY remove hats -- NATHAN crosses to stage L.)

(NATHAN)

My marker is as good as gold, only Joey Biltmore don't think so— It don't seem possible. Me without a livelihood. Why, I have been running the crap game ever since I was a juvenile delinquent.

BENNY

(Crosses to Nathan)

Nathan, can't you do something?

NATHAN

What can I do? I'm broke.

(Crosses between Benny and Nicely)

I couldn't even buy Adelaide a present today, and you know what day today is? It is mine and Adelaide's fourteenth anniversary.

BENNY

Yeah?

NICELY

Yeah?

NATHAN

Yeah. We been engaged fourteen years.

MUSIC CUE

(3 CRAP SHOOTERS enter from L.1 – go to newsstand and converse)

— The Oldest Established

BENNY

Nathan, concentrate on the game. The town's up to here with high players. The Greek's in town!

LIGHT CUE

NICELY

Brandy Bottle Bates!

(TWO CRAP SHOOTERS enter from R.2)

BENNY

Scranton Slim!

NATHAN

I know. I could make a fortune. But where can I have the game?

MUSIC CUE

NICELY

THE BILTMORE GARAGE WANTS A GRAND

BENNY

BUT WE AIN'T GOT A GRAND ON HAND

(Crosses between Nicely and Nathan)

NATHAN

AND THEY'VE NOW GOT A LOCK ON THE DOOR
OF THE GYM AT PUBLIC SCHOOL EIGHTY-FOUR.

NICELY

THERE'S THE STOCKROOM BEHIND MCCLOSKEY'S BAR

(Crosses to Nathan)

BENNY

BUT MISSUS MCCLOSKEY AIN'T A GOOD SCOUT

NATHAN

AND THINGS BEIN'

(Crosses to R. past Benny)

HOW THEY ARE
THE BACK OF THE POLICE STATION IS OUT

NICELY

SO THE BILTMORE GARAGE IS THE SPOT

ALL

BUT THE ONE-THOUSAND BUCKS WE AIN'T GOT

(CRAP SHOOTER enters from R.1 followed by more gradually)

A CRAP SHOOTER

WHY IT'S GOOD OLD RELIABLE NATHAN,

MORE CRAP SHOOTERS

NATHAN, NATHAN, NATHAN DETROIT

STILL MORE CRAP SHOOTERS

IF YOU'RE LOOKIN' FOR ACTION
HE'LL FURNISH THE SPOT

(2 MEN enter L.2)

STILL MORE CRAP SHOOTERS

EVEN WHEN THE HEAT IS ON
IT'S NEVER TOO HOT

(3 MEN enter R.1)

ALL CRAP SHOOTERS

NOT FOR GOOD OLD RELIABLE NATHAN
FOR IT'S ALWAYS JUST A SHORT WALK

(THEY all gather downstage)

TO THE OLDEST ESTABLISHED PERMANENT
FLOATING CRAP GAME IN NEW YORK.

(THEY take off their hats. INTERLUDE. Move to C.)

THERE ARE WELL-HEELED SHOOTERS
EV'RYWHERE, EV'RYWHERE
THERE ARE WELL HEELED SHOOTERS
EV'RYWHERE - AND AN AWFUL LOT OF LETTUCE

(Shows money)

FOR THE FELLA WHO CAN GET US THERE.

(Back upstage)

NICELY, BENNY, NATHAN

IF WE ONLY HAD A LOUSY LITTLE GRAND,
WE COULD BE A MILLIONAIRE

CRAP SHOOTERS

THAT'S GOOD OLD RELIABLE NATHAN
NATHAN, NATHAN, NATHAN DETROIT

(ALL come downstage)

IF THE SIZE OF YOUR BUNDLE
YOU WANT TO INCREASE
HE'LL ARRANGE THAT YOU GO BROKE
IN QUIET AND PEACE
INA HIDEOUT PROVIDED BY NATHAN
WHERE THERE ARE NO NEIGHBOURS TO SQUAWK
IT' S THE OLDEST ESTABLISHED

(THEY all stand straight)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

CODA

CRAP SHOOTERS

WHERE'S THE ACTION? WHERE'S THE GAME?

NICELY, BENNY, NATHAN

GOTTA HAVE THE GAME OR WE'LL DIE FROM SHAME

ALL (*except NATHAN*)

(*ALL stand up straight*)

IT'S THE OLDEST ESTABLISHED

(*Take hats off*)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

(*ALL the CRAP SHOOTERS start to exit R. and L. NATHAN shouts after them as they exit*)

NATHAN

Gentlemen, do not worry. Nathan Detroit's crap game will float again. My boys will let you know where it is.

(*THEY all exit R. and L.*)

ANGIE-THE-OX

Okay, Nathan— Say, you know who else is looking for action? Sky Masterson! Sky Masterson's in town.

(*ANGIE exits R.1*)

NATHAN

Sky Masterson! There is the highest player of them all!

BENNY

Higher than the Greek?

NATHAN

Higher than anybody. Why do you think they call him Sky? That's how high he bets. I once saw him bet five thousand dollars on a cockroach. And another time he was sick, and he wouldn't take penicillin on account he had bet ten C's that his temperature would go to 104.

NICELY

Did it?

NATHAN

Did it? He's so lucky it went to 106. Good old Sky.

NICELY

Maybe you can borrow the thousand from Sky.

NATHAN

Not Sky. With him that kind of money ain't lending money—

(*Crosses to R.*)

—It's betting money. So why don't I bet him? Why don't I bet him a thousand on something?

NICELY

You would bet with Sky Masterson?

NATHAN

I ain't scared. I am perfectly willing to take the risk, providing I can figure out a bet on which there is no chance of losing.

(Crosses between Benny and Nicely and places his hands on their shoulders)

He likes crazy bets, like which lump of sugar will a fly sit on, or how far can you kick a piece of cheesecake—Cheesecake! Ooh! Look—run into Mindy's Restaurant and ask Mindy how many pieces of cheesecake he sold yesterday and also how many pieces of strudel.

BENNY

How much cheesecake, how much strudel—What do you want to know for?

NATHAN

Just find out! Now beat it—here comes Adelaide.

(Crosses to L. of BENNY as he looks off L.)

If she hears I am running the crap game she will never set foot on me again.

(BENNY and NICELY run off R.1 as ADELAIDE enters L.1 carrying a small box which contains a man's belt and a small card. She is followed by THREE GIRLS from the Hot Box)

ADELAIDE

Hello, Nathan dear.

(Embrace)

NATHAN

Adelaide! Pigeon!

(The THREE GIRLS have stopped at stage R. on the greetings)

ADELAIDE

(To Three Girls)

You go ahead, girls. Order me a tuna fish on rye and a chocolate sundae with tomato ketchup and mayonnaise.

GIRLS

Okay, Adelaide—

(THEY exit R.1)

ADELAIDE

We gotta get back to the Hot Box.

NATHAN

You still rehearsing?

ADELAIDE

Yeah. That slave driver Charlie—he's been working us all day. Finally I says, "Look, Charlie, I'm starving! I gotta get outa here and get something to eat." And he says, "You don't want to eat. You just want to sneak out and meet that cheap bum, Nathan Detroit!"—

NATHAN

(Outraged)

So what did you say to him?

ADELAIDE

(Proudly)

I told him. I says, "I'll meet whoever I want!"

NATHAN

Well, don't upset yourself. How's your cold?

ADELAIDE

Oh, it's much better, thank you—Nathan! Happy Anniversary!

NATHAN

A present! For me?

ADELAIDE

I hope you like it.

NATHAN

A belt!

ADELAIDE

Read the card!

NATHAN

"Sugar is sweet, and So is jelly, so put this belt around your belly." That's so sweet. Look, honey—about your present. I was going to get you a diamond wrist watch, with a gold band, and two rubies on the side.

ADELAIDE

Nathan, you shouldn't have.

NATHAN

It's all right—I didn't—I'm sorry.

ADELAIDE

(Gets in front of him — he puts his arms around her)

No, I kinda like it when you forget to give me presents. It makes me feel like we're married.

NATHAN

Don't worry, honey — one of these days I'll be in the money, and you'll have more mink than a mink.

ADELAIDE

Nathan darling, I can do without anything just so long as you don't start running the crap game again.

NATHAN

(Fondly — back away to R.)

The crap game! What an absurd thought!

(BENNY and NICELY enter from R.1)

BENNY

Psst!

(NATHAN turns to him)

Twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

Huh?

NICELY

Yesterday Mindy sold twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

More strudel than cheesecake. That's great!

ADELAIDE

Nathan! What is this?

NATHAN

Nothing, honey.

(HARRY THE HORSE enters frozen L.1)

HARRY

Hey! Any news yet?

NATHAN

Not yet, Harry, I'll let you know.

HARRY

O.K., Detroit.

(Exit L.1)

ADELAIDE

What was that about?

NATHAN

His wife's having a baby.

ADELAIDE

Why's he asking you?

NATHAN

He's nervous — it's his first wife. Look, Adelaide, I'm expecting a fellow and I know you're hungry —

ADELAIDE

Nathan, are you trying to get rid of me?

NATHAN

No, I just don't want your sandwich to get soggy. Fellows —

(He crosses ADELAIDE to BENNY, sees SKY approaching)

— Why don't you take Adelaide to the drugstore?

(To her)

You see, honey, you've got a cold, and it's across the street, and there're a lot of open manholes around —

LIGHT CUE

ADELAIDE

(As she is being borne away by BENNY and NICELY — they raise her up and exit R.1)

Nathan darling, you're so thoughtful. You're just the sweetest person. Goodbye.

(NATHAN is alone. He paces a moment, peers off. SKY Masterson enters L.1. #2 Street Traveller closes)

NATHAN

Hey, Masterson! Glad to see you, Sky!

SKY

Nathan! You old promoter, you!

LIGHT CUE

NATHAN

How are you, Sky? You look great!

SKY

Feel great, Nathan. Two wonderful weeks out West in Nevada. Great place! Beautiful scenery, healthful climate, and I beat 'em for fifty G's at blackjack.

NATHAN

Fifty G's!—Going to be in town long?

SKY

No. Flying to Havana tomorrow.

NATHAN

Havana?

SKY

Yes, there's a lot of action down there. Want to come with me?

NATHAN

No, I got a lot of things to do— Meantime, how about dropping over to Mindy's for a piece of cheesecake? They sell a lot of cheesecake.

SKY

No, I'm not hungry— Tell me, how's Adelaide?

NATHAN

Oh, fine, fine. Still dancing at the Hot Box.

SKY

I suppose one of these days you'll be getting married?

NATHAN

We all got to go some time.

SKY

But, Nathan, we can fight it. Guys like us, Nathan—we got to remember that pleasant as a doll's company may be, she must always take second place to aces back to back.

NATHAN

(His mind on other matters)

Yeah—yeah.

(Back to business)

Tell me—you hungry yet? Maybe we could go into Mindy's and have a piece of cheesecake or strudel or something?

SKY

No. I think I'll go get the late results.

(Crosses to L. — takes scratch sheet from pocket)

NATHAN

Oh!

(Crosses to Sky)

(NATHAN)

But you will admit that Mindy has the greatest cheesecake in the country?

SKY

Yes, I'm quite partial to Mindy's cheesecake.

NATHAN

Who ain't? And yet there are some people who like Mindy's strudel.

(SKY seems disinterested)

Offhand, which do you think he sells more of, the cheesecake or the strudel?

SKY

Well, I never give it much thought. But if everybody is like I am, I'd say Mindy sells much more cheesecake than strudel.

NATHAN

For how much?

SKY

Huh?

NATHAN

For how much?

SKY

Why, Nathan, I never knew you to be a betting man. You always take your percentage off the top.

NATHAN

(Crosses to R.)

Well, for old times' sake I thought I'd give you a little action. I will bet you a thousand bucks that yesterday Mindy sold more strudel than cheesecake.

SKY

(Crosses to Nathan to R.C.)

Nathan, let me tell you a story —

NATHAN

Oh —

SKY

When I was a young man about to go out into the world, my father says to me a very valuable thing. He says to me like this: "Son," the old guy says, "I am sorry that I am not able to bankroll you to a very large start, but not having any potatoes to give you I am now going to stake you to some very valuable advice. One of these days in your travels a guy is going to come to you and show you a nice brand-new deck of cards on which the seal is not yet broken, and this guy is going to offer to bet you that he can make the Jack of Spades jump out of the deck and squirt cider in

your ear. But son, do not bet this man, for as sure as you stand there you are going to wind up with an earful of cider." Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake —

NATHAN

You don't think that —

SKY

However, if you're really looking for some action —

(Crosses to Nathan, puts his hand across his chest hiding Nathan's necktie)

I will bet you the same thousand that you do not know the color of the necktie you have on.

(We can tell from NATHAN's expression that his entire life is passing before him as he fails to remember the color)

Well?

NATHAN

(Dismally)

No bet.

(SKY removes his hand. NATHAN looks disgustedly at the color of his tie)

Blue. What a crazy color.

(BENNY and NICELY enter)

BENNY

Nathan, we took Adelaide to the drugstore —

NATHAN

Don't bother me.

(He pushes BENNY who falls)

NICELY

Hi ya, Sky!

SKY

Good. How's it with you fellows?

BENNY

Not bad.

(Rises)

NICELY

Nicely, nicely. We took Adelaide to the drugstore, and she says for you to be sure to pick her up after the show at the Hot Box and *Don't be late.*

NATHAN

Yes, dear. I mean yes—

SKY

Yes, dear. That is husband talk if I ever heard it. Nathan, you are trapped. In Adelaide you have the kind of a girl that is most difficult to unload.

(Crosses to L.)

NATHAN

I don't want to unload her. I love Adelaide. And a guy without a doll—well, if a guy does not have a doll—who would holler at him? A doll is a necessity.

SKY

Nathan, I am not putting the rap on dolls. I just say a guy should have them around when he wants them, and they are easy to find.

NATHAN

Not dolls like Adelaide!

SKY

Nathan, figuring weight for age, all dolls are the same.

NATHAN

Oh, yeah?

SKY

Yeah!

NATHAN

Then how come you ain't got a doll?

(Crosses to Nicely)

How come you're going to Havana alone without one?

SKY

I like to travel light, but if I wish to take a doll to Havana there is a large assortment available.

(MISSION GROUP is heard singing off stage L.1)

#5 - Follow the Fold - Reprise

NATHAN

Not real high class dolls!

SKY

Any doll! You name her!

NATHAN

Any doll? And I name her! Will you bet on that?

MISSION GROUP

(offstage)

FOLLOW THE FOLD
AND STRAY NO MORE,
STRAY NO MORE, STRAY NO MORE.

NATHAN

Will you bet a thousand dollars that if I
name a doll you will take her to Havana
tomorrow?

SKY

You got a bet!

(THE MISSION GROUP enters, singing, headed by SARAH. TWO SPECTATORS follow them on. SARAH stops stage L.C. NATHAN crosses to C., points to Sarah)

NATHAN

I name her.

SKY

(Puts his hand to his ear, then withdraws it)

Her! Cider!

MISSION GROUP

PUT DOWN THE BOTTLE
AND WE'LL SAY NO MORE
FOLLOW, FOLLOW THE FOLD.

MISSION GROUP

FOLLOW THE FOLD
AND STRAY NO MORE,
STRAY NO MORE,
STRAY NO MORE.

BLACKOUT.

Wipe with # Traveller. #2 Street traveller opens. Lights dim in behind #1 traveller. #1 traveller opens to Mission Interior

ACT I, Scene ii: Interior Save-a-Soul Mission

LIGHT CUE

The Mission Band files in. AGATHA, CALVIN and MARTHA exit into Room R. SARAH goes down R. ARVIDE places bass drum up R. against window - hat on chair. Standing stage C. is a painted sign in block letters. It reads: "There is no peace unto the wicked - Proverbs 23, 9."

SARAH puts tambourine on barber chair. Takes hat and coat off - places on barber chair.

SARAH

Some day I'm going to take a pick-axe and rip up Broadway from end to end.

(Sits at school desk, busies herself with papers)

ARVIDE

They do that every day.

(He crosses to armchair picks up Mission newspaper which is in chair and sits and reads. SKY MASTERSON is seen on street through window. He enters from stage R. then stops and looks in through window when he gets to stage L. After a moment he enters through door to stage C. He assumes an air of repentance)

SKY

Do you take sinners here?

ARVIDE

(Rising, coming to Sky)

Indeed we do!—Sarah!

SARAH

(Rises)

How do you do?

ARVIDE

My name is Abernathy. Arvide Abernathy.

SKY

Sky Masterson.

(And suddenly his head drops into his hands)

SARAH

(Crosses to SKY—ARVIDE moves towards SKY)

What's wrong?

ARVIDE

What is the trouble?

SKY

My heart is heavy with sin.

ARVIDE

You poor man.

SKY

(Crosses, sits in armchair C. SARAH crosses D.L.)

I have wasted my life in gambling and evil betting. But I have suddenly realized the terrible things that betting can lead to.

(A side glance at Sarah)

ARVIDE

(Calling)

Agatha!

(AGATHA sticks her head out of door R.)

Coffee!

(AGATHA exits—ARVIDE crosses D.L. of SKY)

SARAH

Didn't I see you a little while ago on Broadway?

SKY

Possibly. I have been wandering around, trying to get up the courage to come here.

SARAH

And you're willing to give up gambling?

SKY

Gladly. I would never have become a gambler at all had I not fallen in with evil companions who were always offering me sucker bets.

(AGATHA enters with two cups of coffee on tray)

ARVIDE

(Crosses down to Sarah's L.)

Here, young man.

SKY

(Takes a sip of the coffee. Rises, crosses to Sarah)

Thank you. It makes me feel good just to talk to you people.

ARVIDE

You just go right on talking to Sister Sarah, and you'll be all right. I'm glad you found us.

SKY

The Bible says, "Seek and ye shall find."

ARVIDE

Very good!

(Still hanging on to Sky's hand)

I wish we could reach more sinners like you. We are out every day, trying.

SKY

Maybe you should try the night time.

ARVIDE

How's that?

SKY

As a former sinner, I happen to know that the best time to find sinners is between midnight and dawn. You might even try having an all-night session against the Devil.

ARVIDE

A very good suggestion indeed! Thank you, Brother Masterson!

SKY

You're welcome.

(Pointedly, with an eye on Sarah)

ARVIDE

(Drinks coffee)

Coffee is so good I can't understand why it isn't a sin.

(Exits R. SARAH sits at desk. SKY places hat on single chair)

SKY

(Looking after Arvide)

Fine old gentleman. I suppose he sort of—looks after you—?

SARAH

We look after each other.

SKY

Uh-huh. I suppose if either of you goes someplace, the other goes along?

SARAH

Yes, of course.

SKY

Of course.

SARAH

(Hands SKY pamphlet)

Here are two of our pamphlets. I'd like you to read. They will give you a good deal of comfort.

SKY

Thank you.

SARAH

And we're holding a midnight prayer meeting on Thursday, which I'm sure you will wish to attend.

(Rises, crosses to drawer at shoe stand, Gets paper)

SKY

I'm sure—Miss Sarah, I hope you will not think I am getting out of line, but I think it is wonderful to see a pretty doll—uh—a nice-looking lady like you—sacrificing herself for the sake of others.

(Crosses two steps to R.)

Staying here in this place—do you ever go any place else? Travel or something?

SARAH

(Sits at desk)

I would like to go to Africa.

SKY

That's a little far. But there are a lot of wonderful places just a few hours from New York, by plane. Ever been in a plane?

SARAH

No.

SKY

Oh, it's wonderful—

SARAH

Here is another pamphlet that I think you should read.

(Gives him pamphlet)

SKY

Thank you—Of course I will need a lot of personal help from you. My heart is as black as two feet down a wolf's gullet.

SARAH

I'll be speaking at the Thursday prayer meeting.

SKY

I need private lessons. Why don't we have dinner or something?

SARAH

I think not, Mr. Masterson.

SKY

Sorry, just blossoming under the warmth of your kindness—

(Strolling around, looking the place over)

Hey—

(Crosses up C. to sign)

That's wrong.

SARAH

What's wrong?

SKY

That's not Proverbs—it's Isaiah.

SARAH

It's proverbs.

SKY

Sorry. "No peace unto the wicked." — Isaiah, Chapter 57, Verse 22.

(SARAH crosses to Bible stand, opens it. Behind his back SARAH looks up quotation in Bible. Slams the book shut)

SKY

(Without turning)

Isaiah?

SARAH

Isaiah.

(Sits at desk)

SKY

There are two things been in every hotel room in the country. Sky Masterson, and the Gideon Bible. I must have read the Good Book ten or twelve times

SARAH

You've read the Bible twelve times?

SKY

What's wrong with the Bible? Besides, in my business the strangest information frequently comes in handy. I once won five G's on a parlay, Shadrach, Mischach, and Abednego.

SARAH

Tell me, Mr. Masterson, why are you here?

SKY

I told you. I'm a sinner.

SARAH

You're lying.

SKY

Well, lying's a sin — Look, I'm a *big* sinner. If you get me, it's eight to five the others'll follow. You need sinners, don't you?

SARAH

We're managing.

SKY

Let's be honest. This Mission is laying an egg.

(SHE is silent)

Why don't you let me help you? I'll bet I can —

(Crosses R. a few steps)

—fill this place with sinners.

SARAH

I don't bet.

SKY

I'll make you a proposition.

(Picks up cardboard from chair, writes marker)

When is this big meeting of yours—Thursday? I will guarantee to fill that meeting with one dozen genuine sinners. I will also guarantee that they will sit still and listen to you.

SARAH

And what's my end of the bargain?

SKY

Have dinner with me.

SARAH

Why do you want to have dinner with *me*?

SKY

I'm hungry—Here!

(Gives her marker—SHE takes it)

SARAH

What's this?

SKY

Sky Masterson's marker for twelve sinners. If you don't think it's good, ask anybody in town. I-O-U.—one dozen sinners.

(He hands her red cardboard marker)

I'll pick you up at noon tomorrow, for dinner.

SARAH

At noon?

SKY

It'll take us some time to get there.

SARAH

To get where?

SKY

(Picks up hat from single chair)

To my favorite restaurant.

SARAH

Where is that?

SKY

El Café Cubana, in Havana.

SARAH

(Rises)

El Café Cubana, Havana?

SKY

Where do you want to eat? Howard Johnson's!

SARAH

Havana!

SKY

(Crosses to her)

Why not? The plane gets us there in five hours and back the same night. And the food is great.

SARAH

(Crosses to cabinet R. with sheet of paper)

I now realize, Mr. Gambler, when you were describing the blackness of your heart, you didn't do yourself justice.

(She opens drawer of cabinet, takes out typewritten sheet of paper. SKY goes to her and as he does he drops his hat on armchair)

SKY

And I now realize, Sister Sarah, that no matter how beautiful a Sergeant is, she's still a Sergeant.

SARAH

Please go away.

SKY

Why don't you change your pitch, Sarge—Come to the Mission one and all, except Guys. I hate Guys!

SARAH

I don't hate anybody.

SKY

Except me.

(SHE looks at him)

(SKY)

I am relieved to know that it's just me personally and not all guys in general. It is nice to know that somewhere in the world there's a guy who might appeal to the Sergeant. I wonder what this guy will be like?

SARAH

(Slams drawer. Crosses to D.C.)

He will *not* be a gambler.

SKY

(Crosses to her)

I am not interested in what he will not be—I am interested in what he will be.

SARAH

Don't worry, I'll know —

LIGHT CUE

#6 - I'll know

SARAH

FOR I'VE IMAGINED EV'RY BIT OF HIM,
FROM HIS STRONG MORAL FIBRE
TO THE WISDOM IN HIS HEAD,
TO THE HOMEY AROMA OF HIS PIPE

SKY

YOU HAVE WISHED YOURSELF A SCARSDALE GALAHAD
THE BREAKFAST-EATING BROOKS BROTHERS TYPE

SARAH

Yes.

AND I SHALL MEET HIM WHEN THE TIME IS RIPE.

SKY

You've got the guy all figured out.

SARAH

I have.

SKY

Including what he smokes. All figured out, huh?

SARAH

All figured out.

(SARAH)

I'LL KNOW WHEN MY LOVE COMES ALONG
I WON'T TAKE A CHANCE
FOR OH, HE'LL BE JUST WHAT I NEED
NOT SOME FLY BY NIGHT BROADWAY ROMANCE

SKY

(Crosses to her)

AND YOU'LL KNOW AT A GLANCE
BY THE TWO PAIR OF PANTS

SARAH

(Crosses to R., passes him)

I'LL KNOW BY THE CALM STEADY VOICE
THOSE FEET ON THE GROUND

(HE sits in single chair)

I'LL KNOW, AS I RUN TO HIS ARMS
THAT AT LAST I'VE COME HOME SAFE AND SOUND
AND TILL THEN I SHALL WAIT
AND TILL THEN I'LL BE STRONG
FOR, I'LL KNOW WHEN MY LOVE COMES ALONG.

SKY

(Rises, crosses to her R.C. Shaking his head, spoken)

No, no—no—you're talking about love. You can't dope it like that. What are you picking, a guy or a horse?

SARAH

(Spoken)

I wouldn't expect a gambler to understand.

SKY

Would you like to hear how a gambler feels about the big heart throb?

SARAH

No!

SKY

Well, I'll tell you—

(SKY)

(Sings)

MINE WILL COME AS A SURPRISE TO ME
MINE, I LEAVE TO CHANCE – AND CHEMISTRY.

(Crosses two steps L.)

SARAH

(Turns to him)

Chemistry?

SKY

(crosses to her)

Yeah, chemistry.

(Singing)

SUDDENLY I'LL KNOW, WHEN MY LOVE COMES ALONG
I'LL KNOW, THEN AND THERE
I'LL KNOW, AT THE SIGHT OF HER FACE
HOW I CARE, HOW I CARE, HOW I CARE
AND I'LL STOP AND I'LL STARE
AND I'LL KNOW LONG BEFORE WE CAN SPEAK
I'LL KNOW IN MY HEART
I'LL KNOW. AND I WON'T EVER ASK:
"AM I RIGHT? AM I WISE? AM I SMART?"
BUT I'LL STOP AND I'LL STARE AT THAT FACE IN THE THRONG
YES, I'LL KNOW WHEN MY LOVE COMES ALONG.

SARAH

I'LL KNOW.

SARAH & SKY

(Duet)

WHEN MY LOVE COMES ALONG.

(SKY kisses her.)

LIGHT CUE

#6a - Interlude

(THEY stand looking at each other as the music continues in the orchestra. SARAH is standing with her hands at her sides, she has been moved by Sky's lyric and is really fascinated by this cobra. SKY senses that he has made a dent in her defenses. He puts his arms around her and kisses her tenderly. SHE submits to this but doesn't respond. HE releases her and picks up his hat and crosses up L. by door. SHE stands, seemingly entranced. HE stands watching her. SHE has been staring off into space. SHE turns to him. HE looks at her in anticipation. SHE walks towards him, floating on air. HE stands confidently anticipating another clinch. SHE reaches him and hauls off and belts him one across the chops - but really! SKY drops his hat. He reaches down and recovers it while rubbing his cheek)

SKY

I'll drop in again in case you want to take a crack at the other cheek.

(He turns and exits L.3. SARAH moves down to desk)

MUSIC CUE

#6b - Vocal Finish

(SARAH looks at the marker, picks it up from desk and throws it into waste basket in front of desk and sings -)

LIGHT CUE

SARAH

I WON'T TAKE A CHANCE
MY LOVE WILL BE JUST WHAT I NEED
NOT SOME FLY-BY-NIGHT BROADWAY ROMANCE
AND TILL THEN I SHALL WAIT
AND TILL THEN I'LL BE STRONG
FOR I'LL KNOW WHEN MY LOVE COMES ALONG.

#6c - Change of Scene

Lights Fade out to Black. #2 Traveller closes. Phone set piece pulled on from R.1 and set on marks at stage R. Front arc spots hit phone booth and NATHAN -

ACT I, Scene iii: Wall telephone - coin box

LIGHT CUE

The Arc spots come on and we find NATHAN DETROIT at the phone. During the following conversation JOEY'S VOICE will be heard over the speaker system from the theatre boxes R. and L.

NATHAN

Hello—hello, is this the Biltmore Garage?—Let me talk to Joey Biltmore.

JOEY'S VOICE

Who's this?

NATHAN

Nathan Detroit.

JOEY'S VOICE

This is Joey. What do you want?

NATHAN

Joey, I'm calling about the—er—you know.

JOEY'S VOICE

The what?

NATHAN

(Whispering)

The crap game.

JOEY'S VOICE

The what?

NATHAN

(A shade louder)

The crap game.

JOEY'S VOICE

Wait a minute—I got a customer.

NATHAN

Hurry it up, will you?

(Three explosions over the phone, ending in one great big one; NOTE: This is done with gun shots and the dropping of a heavy chain on a metal plate)

JOEY'S VOICE

That'll be eight dollars—What did you say, Nathan?

NATHAN

(Loud)

The crap game.

JOEY'S VOICE

Don't say that on the phone — suppose the cops are listening.

NATHAN

(Whispering)

I'm sorry, the dice game — Look, Joey, is it okay if I use your place tomorrow night?

JOEY'S VOICE

If I get a thousand bucks.

NATHAN

I'll have it tomorrow.

JOEY'S VOICE

Then call me tomorrow.

NATHAN

Listen, Joey, if you're going to take that attitude I'll have the game someplace else.

JOEY'S VOICE

Then have it someplace else.

NATHAN

(Shouting)

Where else can I have it? —

(Softening)

Joey, the dough is guaranteed. Would I lie to you?

JOEY'S VOICE

Yes!

NATHAN

I'm getting it from Sky Masterson.

JOEY'S VOICE

How do you know?

NATHAN

It's a bet — I can't lose. I bet him he could not take a doll to Havana.

JOEY'S VOICE

Why couldn't he?

NATHAN

Because she ain't the kind of doll that goes to Havana.

JOEY'S VOICE

Where does she go?

NATHAN

She don't go *no* place. That's why I know I'm gonna win.

JOEY'S VOICE

Don't be so sure — It ain't a horse, it's a doll —

NATHAN

But Joey —

JOEY'S VOICE

Nathan, there will be no crap game here tomorrow unless I get my dough in advance.

NATHAN

Joey, you've known me for a long time.

JOEY'S VOICE

That's why I want it in advance.

NATHAN

Well, I can't talk no more — I got to meet Adelaide at the Hot Box. Look, just one thing. Can I at least tell the guys that the game is gonna be at your place?

JOEY'S VOICE

Not till I get the dough.

NATHAN

Okay, you'll get it. Goodbye!

JOEY'S VOICE

Goodbye!

NATHAN

I hope you get stabbed by a Studebaker!

BLACKOUT.

#7 — Fanfare

Phone booth is pulled off stage R. #2 traveller opens. Lights dim up on — Hot Box —

ACT I, Scene iv: The Hot Box — nightclub

LIGHT CUE

Discovered — MASTER OF CEEREMONIES standing in front of microphone Stage C. *on stand*
The place is well crowded.

MASTER OF CEREMONIES

And now for the Grand Finale of our round the world revue—we take you down on the farm with our star Miss Adelaide and the Hot Box Farmerettes.

(DANCING GIRLS enter from R.2 and L.2 in abbreviated Farmerette costumes with large hats and carrying rakes, hoes, pitchforks. There are two large pumpkins, two scarecrows on stage—after dance by GIRLS, ADELAIDE enters from R.2; carrying basketful of ears of corn) she crosses to stage L., throws ear of corn to two spectators. GIRL DANCER (ALLISON) brings pumpkin down to stage L.C. GIRL DANCER (FERGUSON) brings scarecrow down to R. of pumpkin. GIRL DANCER (VERNON) gets two implements from two men stage L.)

#7a - Bushel and a Peck

DOLLS

(With doll voices)

HE LOVES ME
HE LOVES ME NOT
HE LOVES ME
HE LOVES ME NOT

(The frustrated bump)

UH-UH

(ADELAIDE enters)

ADELAIDE

(Sits on pumpkin)

I LOVE YOU A BUSHEL AND A PECK
A BUSHEL AND A PECK
AND A HUG AROUND THE NECK
HUG AROUND THE NECK
AND A BARREL AND A HEAP
BARREL AND A HEAP
AND I'M TALKIN' IN MY SLEEP
ABOUT YOU—

GIRLS

ABOUT YOU—

ADELAIDE

ABOUT YOU—

GIRLS

MY HEART IS LEAPIN',
HAVIN' TROUBLE SLEEPIN'

ADELAIDE

'CAUSE I LOVE YOU A BUSHEL AND A PECK
YOU BET YOUR PRETTY NECK I DO—

(GIRLS move heads from R. to L. 8 times)

ADELAIDE & GIRLS

DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE, OOO.

(GIRLS change positions)

DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE,
DOODLE, OODLE, OODLE, OOO.

(NATHAN enters from stage R.2, sits on L. of table stage R. He calls to ADELAIDE. She crosses to him. GIRL DANCER—FERGUSON—looks for Adelaide, runs to her, taps her on the shoulder and ADELAIDE leaves Nathan to continue song—she yells "Here chick, chick, chick,"—throws her ear of corn to NATHAN, which he catches)

ADELAIDE & GIRLS

I LOVE YOU A BUSHEL AND A PECK
A BUSHEL AND A PECK, THO' IT BEATS ME ALL TO HECK

(ADELAIDE slaps R. leg)

ADELAIDE

BEATS ME ALL TO HECK
HOW I'LL EVER TEND THE FARM,
EVER TEND THE FARM,
WHEN I WANT TO KEEP MY ARMS
ABOUT YOU—

GIRLS

ABOUT YOU—

ADELAIDE

ABOUT YOU—

GIRLS

THE COWS AND CHICKENS ARE GOING TO THE DICKENS

ADELAIDE

'CAUSE I LOVE YOU A BUSHEL AND A PECK
YOU BET YOUR PRETTY NECK I DO

(GIRLS and ADELAIDE exit R.2)

LIGHT CUE

ADELAIDE & DOLLS

DOODLE, OODLE, OODLE,
DOODLE, OODLE, ODDLE,
DOODLE, ODDLE, OODLE, OO.

GOOD-BYE NOW!
DOODLE, OODLE, OODLE,
DOODLE, OODLE, ODDLE,
DOODLE, ODDLE, OODLE, OO.

(Repeat "doodles" until they ALL exit)

#7b - Home, Sweet Home

tables
Chairs

(WAITER enters from R.2 with cup of coffee which he places on table front of
NATHAN - WAITER crosses to stage L., picks up pumpkin and takes off stage L.2.
WAITER enters from stage L.2 with push broom and starts sweeping up petals that
were used in number by dancing girls. ORCHESTRA plays "HOME, SWEET
HOME" signifying the place is closing.

PATRONS exit R.2, some a little tight - NATHAN hums "BUSHEL AND A PECK"
to himself as the WAITER is sweeping up)

NATHAN

(Singing)

I LOVE YOU A BUSHEL AND A PECK -
THAT LOUSY JOEY BILTMORE -

(ADELAIDE enters from stage R.2 dressed in dressing gown, carrying a cardboard box
with "Sally's Wedding Shop." printed on it, also a book. She places cardboard box on
table R.

NATHAN rises as ADELAIDE enters and throws ear of corn upstage. HE turns to
ADELAIDE who rushes into his arms)

LIGHT CUE

ADELAIDE

Hello, Nathan.

(Placing cardboard box back of table, THEY embrace)

NATHAN

Hello, pie face.

ADELAIDE

How are you, handsome.

NATHAN

Fine. What have you got there?

ADELAIDE

A book.

NATHAN

A book! You're always reading books. You're becoming a regular bookie.

ADELAIDE

Nathan darling, this is very interesting. The doctor gave it to me. I went to him about my cold.

(Sits in chair with book in hand)

NATHAN

How is your cold?

ADELAIDE

It's the same. So the doctor asked me how long I had had it, and I told him a long time, and I said I thought it was on account of my dancing with hardly any clothes on, which is what I usually wear, so he said to read this book, because he said it might be due to psychology.

NATHAN

You haven't got that, have you?

ADELAIDE

Nathan, this is the psychology that tells you why girls do certain kinds of things.

NATHAN

Oh!—Would it tell you what kind of a doll would go for a certain kind of a guy which you wouldn't think she would do so?

ADELAIDE

What do you mean?

NATHAN

I'm just for instance. There are certain dolls you can almost bet they wouldn't go for certain guys.

ADELAIDE

Nathan, no matter how terrible a fellow seems, you can never be sure that some girl won't go for him. Take us.

NATHAN

Yeah.

ADELAIDE

(Rises, places book on table, crosses to Nathan)

Nathan darling. Starting with next week, I'm going to get a raise. So with what I'll be making, I wondered what you would think—maybe we could finally get married.

NATHAN

(Loosening his collar as he feels the strain)

Well, of course we're going to, sooner or later.

ADELAIDE

I know, Nathan—

(Sneeze)

—but I'm starting to worry about Mother.

NATHAN

Your mother? What about your mother?

ADELAIDE

Well, Nathan, this is something I never told you before, but my mother, back in Rhode Island—

(Sits in chair L. of table)

—she thinks we're married already.

NATHAN

Why would she think a thing like that?

ADELAIDE

I couldn't be engaged for fourteen years, could I? People don't do that in Rhode Island. They all get married.

NATHAN

Then why is it such a small State?

ADELAIDE

Anyway—I wrote her I was married.

NATHAN

(Standing)

You did, huh?

ADELAIDE

(Each word coming through pain)

Uh, huh. Then, after about two years—

(She comes to a halt)

NATHAN

What after about two years?

ADELAIDE

(In a very small voice)

We had a baby.

NATHAN

(Crosses to L.)

You told your mother we had a baby?

ADELAIDE

(Rises, crosses to him)

I had to, Nathan. Mother wouldn't have understood if we hadn't.

NATHAN

What type baby was it?

ADELAIDE

It was a boy. I named it after *you*, Nathan.

NATHAN

Thank you.

ADELAIDE

You're welcome.

(Crosses way to C.)

NATHAN

And—uh—where is Nathan, Jr., supposed to be *now*?

ADELAIDE

He's in boarding school.

(HE nods)

I wrote Mother he won the football game last Saturday.

NATHAN

I wish I had a bet on it.

ADELAIDE

But Nathan—

(ADELAIDE)

(Turns away)

—that's not all, Nathan.

NATHAN

(Crosses to her — a pause)

Don't tell me he has a little sister.

ADELAIDE

All those years, Nathan. Mother believes in big families.

NATHAN

(Puts hands to ears)

Just give me the grand total.

ADELAIDE

(Hardly able to get the word out)

Five.

NATHAN

(Crosses to L.)

Your mother must be a glutton for punishment.

ADELAIDE

(Crosses to him)

Anyway, Nathan, now we're finally getting married, and it won't be a lie any more.

NATHAN

(A high moral tone)

Adelaide, how could you do such a thing! To a nice old broad like your mother?

ADELAIDE

But Nathan, you don't even know my mother!

NATHAN

But I'll be meeting her soon, and what'll I tell her?

(Crosses to R., pass Adelaide)

What'll I tell her I did with the five kids? Traded them to the Phillies or something.
What are we going to do?

ADELAIDE

(Crosses to Nathan)

We could get married.

NATHAN

But marriage ain't something you jump into like it was a kettle of fish.

(Feeling his collar again)

We ain't ready.

ADELAIDE

I'm ready, Nathan.

(Crosses to table R., picks up box)

What do you think I got in this box?

(Showing him box)

Nathan! What do you think I got in this box?

NATHAN

(Reading cover of box)

"Sally's Wedding Shop." I can't guess.

ADELAIDE

It's a wedding veil. I've had it for three years. I won't show it to you, because it's bad luck— Would you like to see it?

NATHAN

It's bad luck.

ADELAIDE

So you see, Nathan darling, I got the veil.

(Puts box down on table)

All we need now is our license and our blood test.

NATHAN

(Crosses to Adelaide)

Our what?

ADELAIDE

Blood test. It's a law.

NATHAN

What a city! First they close my crap game, then they open my veins.

ADELAIDE

Nathan, you're not planning to run your crap game again?

NATHAN

Adelaide, how can you think such a thing! Why do you think I give up the crap game. It's because I love you, and I want us two to be the happiest married couple that there is in the world—

(MIMI enters half undressed, wearing a short robe)

MIMI

Anybody see an earring out here?

(She is searching the floor)

ADELAIDE

(Giving a perfunctory look)

I don't think so.

MIMI

(Seeing Nathan)

You! I'm all dated up tomorrow with Society Max and he breaks it on account of your dopey crap game. Honest, Adelaide, I pity you—

(Sees earring on floor and picks it up)

Oh, here it is.

(She exits R.2. ADELAIDE furiously crosses to Nathan — NATHAN gets down on his knees pleadingly with outstretched arms)

NATHAN

Adelaide, look at me. I'm down on my knees.

ADELAIDE

(Turning away from him)

Oh, get up. It reminds me of your crap game.

(Crosses to R. She sneezes)

NATHAN

(Crosses behind Adelaide to her R.)

Look, you're getting yourself upset—you and I are going to be all right—after all, we love each other, and we're going to get married—

ADELAIDE

I don't believe you any more.

NATHAN

But it's true. You'll feel better tomorrow; come on, cheer up, honey—

(He crosses to her and chucks her under the chin)

Let's see that old smile—

(No response)

That's my girl. See you tomorrow.

(SHE sneezes. HE rushes off R.1. ADELAIDE crosses to table R., picks up book)

#8 - Adelaide's Lament

ADELAIDE

(Reading)

It says here—

(Singing)

THE AVERAGE UNMARRIED FEMALE, BASICALLY INSECURE
DUE TO SOME LONG FRUSTRATION, MAY REACT

(Sits chair R.)

WITH PSYCHOSOMATIC SYMPTOMS,
DIFFICULT TO ENDURE
AFFECTING THE UPPER RESPIRATORY TRACT.

(Looks up from book)

IN OTHER WORDS, JUST FROM WAITING AROUND
FOR THAT PLAIN LITTLE BAND OF GOLD.
A PERSON—CAN DEVELOP A COLD

YOU CAN SPRAY HER WHEREVER
YOU FIGURE THE STREPTOCOCCI LURK
YOU CAN GIVE HER A SHOT FOR WHATEVER SHE'S GOT
BUT IT JUST WON'T WORK
IF SHE'S TIRED OF GETTING THE FISH-EYE
FROM THE HOTEL CLERK
A PERSON—CAN DEVELOP A COLD.

(Reads again)

It says here:

THE FEMALE REMAINING SINGLE, JUST IN THE LEGAL SENSE
SHOWS A NEUROTIC TENDENCY;—SEE NOTE—

—Note:

(Looks at note)

CHRONIC, ORGANIC SYNDROMES, TOXIC OR HYPERTENSE
INVOLVING THE EYE, THE EAR, AND THE NOSE, AND THROAT

(Looks up, puts book down and rises, crosses down C.)

IN OTHER WORDS, JUST FROM WORRYING
WHETHER THE WEDDING IS ON OR OFF
A PERSON—CAN DEVELOP A COUGH.

(ADELAIDE)

YOU CAN FEED HER ALL DAY
WITH THE VITAMIN A AND THE BROMO FIZZ
BUT THE MEDICINE NEVER GETS ANYWHERE NEAR
WHERE THE TROUBLE IS
IF SHE'S GETTING A KIND OF NAME FOR HERSELF
AND THE NAME AIN'T HIS
A PERSON – CAN DEVELOP A COUGH.

AND FURTHERMORE, JUST FROM STALLING AND STALLING
AND STALLING THE WEDDING TRIP
A PERSON – CAN DEVELOP LA GRIPPE.

(Back up to table with sweet meditation)

WHEN THEY GET ON THE TRAIN FOR NIAGARA,
AND SHE CAN HEAR CHURCH BELLS CHIME

(Sits in chair R. of table)

THE COMPARTMENT IS AIR CONDITIONED,
AND THE MOOD SUBLIME

(Suddenly angry, SHE pounds box. Rises, crosses D.R.C.)

THEN THEY GET OFF AT SARATOGA,
FOR THE FOURTEENTH TIME
A PERSON – CAN DEVELOP LA GRIPPE
HM! LA GRIPPE
LA POST NASAL DRIP –
WITH THE WHEEZES, AND THE SNEEZES,
AND A SINUS THAT'S REALLY A PIP

FROM A LACK OF COMMUNITY PROPERTY
AND A FEELING SHE'S GETTING TOO OLD
A PERSON – CAN DEVELOP A BAD, BAD COLD.

LIGHT CUE

BLACKOUT

#8a – Change of Scene

#2 Street Traveller closes. Stage lights dim in to mark

#9 Opening Scene 5

ACT I, Scene v: A street off Broadway

THE MISSION BAND enters from L.1 and crosses from L. to R. They are playing "Follow the Fold." MARTHA leads, carrying a sign, duplicate of the one we saw in "Mission Interior" – Scene 2, with the exception that it shows that "Proverbs" has been rubbed off and "Isaiah" substituted. AGATHA is behind MARTHA playing the trombone, CALVIN playing the cornet, ARVIDE the bass drum and cymbals, SARAH with her tanbourine. SKY is patiently following along behind. SARAH who is aware of his presence, gives an annoyed flounce as she gets to C. stage. NICELY sneaks on following SKY and notices the looks of annoyance that SARAH gives SKY. He looks after them from stage L.C. as BENNY follows on almost immediately. NICELY is still peering off stage R. as they all exit –

BENNY

Hey! Nicely!

(Observing the direction of Nicely's gaze)

What are you looking at?

NICELY

(Delighted, turning to Benny)

Sky was just following Miss Sarah, and you should have seen her.

(He gives an imitation of Sarah's snootiness)

She give him a look that would have cooled off a moose at mating time.

BENNY

(Crosses to R.)

Great! Just so he don't take her to Havana.

NICELY

Havana! He couldn't take this doll to New Rochelle – Where's Nathan? He ought to start lining up the game.

BENNY

I don't know – I suppose trying to see Adelaide. She's mad at him again.

(Peers off – looks at wristwatch)

NICELY

That Miss Adelaide. She is always taking his mind off honest work.

BENNY

(Crosses to L. pass Nicely)

(BENNY)

Yes, it's too bad that a smart businessman like Nathan has to go and fall in love with his own fiancée.

NICELY

Benny, that is his weakness, and we should be tolerant, because I am told that it is a worldwide weakness. Look!

(Points out front)

LIGHT CUE

#10 - Guys & Dolls

NICELY

WHAT'S PLAYING AT THE ROXY

(Takes BENNY to Stage C.)

I'LL TELL YOU WHAT'S PLAYING AT THE ROXY
A PICTURE ABOUT A MINNESOTA MAN,
SO IN LOVE WITH A MISSISSIPPI GIRL
THAT HE SACRIFICES EV'RYTHING
AND MOVES ALL THE WAY TO BILOXI
THAT'S WHAT'S PLAYING AT THE ROXY.

BENNY

(Hits NICELY in Chest)

WHAT'S IN THE DAILY NEWS
I'LL TELL YOU WHAT'S IN THE DAILY NEWS

(Shows paper to Nicely)

STORY ABOUT A GUY
WHO BOUGHT HIS WIFE A SMALL RUBY,
WITH WHAT OTHERWISE WOULD HAVE BEEN HIS UNION DUES
THAT'S WHAT'S IN THE DAILY NEWS.

(Puts paper in pocket)

NICELY

(Takes BENNY to R. stage)

WHAT'S HAPPENING ALL OVER?
I'LL TELL YOU WHAT'S HAPPENING ALL OVER.
GUYS SITTING HOME BY A TELEVISION SET,
WHO ONCE USED TO BE SOMETHING OF A ROVER.

BOTH

THAT'S WHAT'S HAPPENING ALL OVER
LOVE IS THE THING THAT HAS LICKED 'EM
AND IT LOOKS LIKE NATHAN'S JUST ANOTHER VICTIM.

NICELY

(Gesture with hand to sky)

YES SIR,
WHEN YOU SEE A GUY,
REACH FOR STARS IN THE SKY,
YOU CAN BET THAT HE'S DOING IT FOR SOME DOLL.

BENNY

WHEN YOU SPOT A JOHN WAITING OUT IN THE RAIN

(Puts collar up)

CHANCES ARE HE'S INSANE
AS ONLY A JOHN CAN BE FOR A JANE.

NICELY

WHEN YOU MEET A GENT
PAYING ALL KINDS OF RENT
FOR A FLAT THAT COULD FLATTEN THE TAJ MAHAL!

BOTH

CALL IT SAD, CALL IT FUNNY,
BUT IT'S BETTER THAN EVEN MONEY

(Pound fists)

THAT THE GUY'S ONLY DOING IT FOR SOME DOLL.

BENNY

(Leans on Nicely)

WHEN YOU SEE A JOE
SAVING HALF OF HIS DOUGH
YOU CAN BET THERE'LL BE MINK IN IT FOR SOME DOLL

NICELY

WHEN A BUM BUYS WINE
LIKE A BUM CAN'T AFFORD
IT'S A CINCH THAT THE BUM
IS UNDER THE THUMB OF SOME LITTLE BROAD.

BENNY

WHEN YOU MEET A MUG,
LATELY OUT OF THE JUG,
AND HE'S STILL LIFTING PLATINUM FOLDEROL

(Gesture with hand plucking)

BOTH

CALL IT HELL, CALL IT HEAVEN,
IT'S A PROBABLE TWELVE TO SEVEN
THAT THE GUY'S

(Pound fists)

ONLY DOING IT FOR SOME DOLL.

(A GUY and DOLL enter R.1. - She has a long cigarette holder. He carries a load of suit boxes and hat boxes. Stops L.C. He takes lighter from pocket and lights cigarette. She blows smoke in his face. She exits L.1, followed by GUY)

BENNY

WHEN YOU SEE A SPORT
AND HIS CASH HAS RUN SHORT
MAKE A BET THAT HE'S BANKING IT WITH SOME DOLL.

NICELY

(Crosses to L. of Benny)

WHEN A GUY WEARS TAILS
WITH THE FRONT GLEAMING WHITE
WHO THE HELL DO YOU THINK
HE'S TICKLING PINK
ON SATURDAY NIGHT?

BENNY

(Crosses to Nicely)

WHEN A LAZY SLOB TAKES A GOOD STEADY JOB
AND HE SMELLS FROM VITALIS AND BARBASOL

BOTH

CALL IT DUMB, CALL IT CLEVER,
AH, BUT YOU CAN GIVE ODDS FOREVER
THAT THE GUY'S ONLY DOING IT
FOR SOME DOLL, SOME DOLL, SOME DOLL,
THE GUY'S ONLY DOING IT FOR SOME DOLL!

(Crosses to L. then stop - they BOTH exit L.1 at finish of song)

#2 Broadway Street Traveller opens revealing Exterior of Mission.

LIGHT CUE

#11 – Opening – Scene 6

ACT I, Scene vi: Mission exterior.

It is around lunch time. THE MISSION BAND enters from L.1 headed by CALVIN who is carrying his cornet by his side. It is very obvious that he is tired and discouraged. MARTHA follows carrying the sign that we saw in the previous scene. She is not carrying it erect but at her side. AGATHA is carrying her trombone listlessly – ARVIDE is carrying his drum by his side – also very discouraged and tired. SARAH follows on immediately behind ARVIDE and as she enters she is glancing offstage L. seeing if SKY MASTERSON is following her.

SARAH

Well, we finally lost him.

ARVIDE

I do think you should have paid some attention to him.

AGATHA

Yes, he attended every street meeting we had this morning. He must be interested in our work.

SARAH

Very.

AGATHA

By the way, you spoke beautifully this morning, Sarah.

SARAH

(Disconsolately – crosses R. to Agatha)

No, I can't reach these people. I should never have volunteered for this post – Well, let's go in to lunch.

(AGATHA, CALVIN and MARTHA exit into Mission)

And I was going to convert Broadway all by myself.

(Crosses towards Mission door)

I was going to take these gamblers and have them just begging to come to the Mission.

(She sees Sky's Marker in trash basket, picks it up. She and Arvide are the only ones of the Mission Band who remain outdoors. GENERAL CARTWRIGHT, the head of the Save-A-Soul Mission enters from stage L.1 just as Sarah angrily throws Marker back into wire trash basket. She sees the GENERAL)

(SARAH)

General Cartwright!

GENERAL

Good morning, Sarah. Arvide.

ARVIDE

Good morning, General.

SARAH

We didn't know you were coming to town, General.

GENERAL

I got in early this morning. I've spent the last hour trying to find you.

(AGATHA appears in the Mission doorway)

SARAH

Oh, I'm sorry. We've been holding some extra street meetings, trying to stimulate more interest —

AGATHA

Good morning, General.

GENERAL

Good morning — Sarah, there's something I want to talk to you about.

SARAH

Won't you come inside — have some lunch with us?

GENERAL

No, I don't have time, dear. I have several other calls to make — Sarah, we at headquarters have come to a definite conclusion. We have decided to close this branch of the Mission.

SARAH

Oh, no.

ARVIDE

Close the Mission!

SARAH

But, General, please! Someone can do good here, even if I can't.

GENERAL

Sarah, there are so many calls on us, —

(SARAH crosses to L., pass GENERAL)

— so many other places where our work is really needed.

ARVIDE

But we are doing much better now.

AGATHA

We've announced a big meeting for tomorrow night.

GENERAL

You've announced a meeting! But will anyone be here? Will anybody come?

(A second's pause, then SKY enters from R.1 with quiet dignity)

SKY

Pardon me—I couldn't help overhearing—General, my name is Sky Masterson, former sinner.

GENERAL

How do you do?

SKY

How do you do?—I wish to protest the closing of this Mission. I believe Miss Sarah can be a big success here.

GENERAL

I am glad to hear you say that, but I'm not so certain.

SKY

A dollar will get you ten.

GENERAL

What!

(Looks at Sarah)

SKY

General, might I make a suggestion—

(Goes to trash basket and picks up marker which he conceals in his hat)

GENERAL

Yes.

SKY

Why don't you come to the meeting tomorrow night and find out for yourself—

(Crosses to Sarah and drops marker in her tambourine—then crosses to R.)

Don't you think that would be a good idea?

GENERAL

Well, if I thought the Mission had a chance—

SARAH

(Looking at Marker in tambourine)

General, I personally guarantee you one dozen genuine sinners.

GENERAL

Hallelujah!

SKY

Hallelujah!

BLACKOUT

#12 - Change of Scene

#2 Street traveller closes. Stage lights dim up to full.

ACT I, Scene vii: Street off Broadway

LIGHT CUE

The crap shooters walk on - HARRY THE HORSE is in the lead followed by BIG JULE - after they are all on BENNY enters from L.

BENNY

(Crosses to R., then back to L.)

You all got your carnations?

(Ad lib "Yes")

Remember, no one will be let in to the game without they got red carnations. It's like a pass word.

HARRY

Okay, but where's the game?

(Exclamations from the mob - NATHAN enters from R.1. BENNY crosses to him)

BENNY

I'll tell you in a minute. Nathan, is it all set? Can I tell the guys that it's at the Biltmore Garage?

NATHAN

Not yet. I got to stall 'em for a while. Joey wants his dough first.

BENNY

But it's eleven o'clock - they won't stick around much longer.

NATHAN

So sue me. I left Nicely at my hotel to wait for the money from Sky. It'll be there.

(Enter NICELY, eating sandwich, from R.1. NATHAN crosses to him)

Where's the dough?

NICELY

It hasn't come yet.

NATHAN

I told you to wait for it.

NICELY

(Indicating sandwich)

I had to get some groceries. I felt a little faint.

NATHAN

Get back to the hotel and wait for the money from Sky and don't come back here without it even if you starve to death.

NICELY

Okay, Nathan.

(NATHAN pushes NICELY off R.1. HARRY THE HORSE crosses over to Nathan R. BENNY crosses to L. of Harry)

HARRY

Where's the game, Detroit?

NATHAN

Hey, Harry the Horse, how are you, Harry. How's everything in Brooklyn?

HARRY

Detroit, if you do not have no place for your game, tell us, and we will seek elsewhere for entertainment.

NATHAN

Now take it easy, Harry.

HARRY

I hope, Detroit, you will not spoil our evening, inasmuch as I happen to be entertaining a very prominent guest tonight. I think you might have heard of him.

(He points to a big tough looking guy)

I would like you to meet Big Jule from Chicago.

(NATHAN crosses to Big Jule, HARRY follows. BENNY holds -)

NATHAN

(Very ingratiating)

Why, how do you do, Big Jule.

(Shakes hands perfunctorily)

(NATHAN)

Welcome to our fair city, in which as you know the heat is on. But just be patient and you'll get some action.

(BIG JULE just stands there looking at Nathan)

HARRY

What do you say, Big Jule, shall we stick around or shall we blow?

BIG JULE

(Positively)

I came here to shoot crap. Let's shoot crap.

NATHAN

Sure, sure.

HARRY

Nathan—

(NATHAN crosses to Harry)

—if there is no crap game tonight I am sure Big Jule will be considerably displeased; and Big Jule does not like to be displeased, as you can find out from those citizens who at one time or another displeased him. Although I will admit it is very hard to find such citizens in view of the fact that they are no longer around and about.

NATHAN

Why, Harry, you don't think I would be so rude as to displease a gentleman like Big Jule here, do you?

(He puts his hand on Big Jule's arm)

Big Jule, believe me when I tell you that when Nathan Detroit—Nathan Detroit—

(He moves his hand and pats Big Jule on the chest. His words slow down as he feels Jule's gun. He removes his hand as though he touched a hot stove)

—When Nathan Detroit arranges something—you can count on it that—

(He peters out as BRANNIGAN enters from L.1 and crosses to the group. They are practically lined up for him and he looks them over very carefully)

BRANNIGAN

Well!—Well!—an interesting gathering indeed. The cream of society—Angie the Ox—Society Max—Rusty Charlie—Liver Lips Louie.

(He walks up looking them over—goes down the line but nobody says anything)

Hey, Harry the Horse, all the way from Brooklyn, and—

(Steps up—stops in front of Big Jule)

Pardon me, I'm very bad on names, but your face looks familiar. Mind telling me where you're from?

(BIG JULIE chews his cigar a moment)

BIG JULIE

East Cicero, Illinois.

BRANNIGAN

Oh, what do you do there?

BIG JULIE

I'm a Scout Master.

BRANNIGAN

Well, don't ever help my mother across the street.

(Smells flower in one of the mug's lapel)

Mmm—lovely.

(Looks over the line-up of flowered lapels)

This looks like the male chorus—

(Crosses D.L.)

—from "Blossom Time". What's the occasion?

(His eyes travel over the entire group. They finally settle on Benny)

NATHAN

Well, we—er—

BENNY

It's a party.

BRANNIGAN

Indeed! What kind of a party?

(At this moment ADELAIDE backs onto the stage from R.1. She is waving at some girls)

ADELAIDE

Goodbye, girls, see you tomorrow.

(BENNY sees her and immediately gets his idea, he grabs ADELAIDE by the waist and leads her over to Brannigan)

It's a bachelor dinner. Nathan's getting married.

ADELAIDE

What!

HARRY

(Grabbing Nathan and leading him forcibly to Adelaide and placing him with his arms around Adelaide. NATHAN is obviously taken by surprise and shows it)

That is correct, Lieutenant! It's a bachelor dinner. Nathan's getting married.

BENNY

Yes, sir!

(Sings)

FOR—

GROUP

— HE'S A JOLLY GOOD FELLOW,
FOR HE'S A JOLLY GOOD FELLOW
FOR HE'S A JOLLY GOOD FELLOW—

BIG JULE

(Step down C.)

Which nobody cannot deny.

(Slaps Nathan on back, almost upsetting HIM. NATHAN lifts ADELAIDE to stage R.)

ADELAIDE

Nathan darling, I'm so thrilled! Why didn't you tell me?

NATHAN

It was a surprise.

ADELAIDE

But when I saw you standing here with all these—fine gentlemen, I never dreamed it was a bachelor dinner. I thought it was a—

NATHAN

(Suddenly dropping in)

Oh, it's a bachelor dinner.

BENNY

(Also to the rescue)

It's a bachelor dinner.

NATHAN

Yes, sir! A bachelor dinner.

ADELAIDE

Just think after fourteen years I'm finally going to become Mrs. Nathan Detroit. Time Certainly does fly.

BRANNIGAN

Tell me, Nathan. When is the happy day?

ADELAIDE

When will it be, Nathan?

NATHAN

Well—

BRANNIGAN

Nathan, these good fellows are nice enough to give you a bachelor dinner. You should at least tell them the wedding date.

NATHAN

(Shouts)

Well, we need time for a license and our blood test.

ADELAIDE

(Sighs)

Gee, wouldn't it be wonderful if we could be married tomorrow night. Right after the show at the Hot Box.

NATHAN

Adelaide, we need time for a license—

BRANNIGAN

You could elope.

NATHAN

What?

BRANNIGAN

You can drive down to Maryland—what's the name of that town?

BENNY

(Standing to R. of Brannigan)

Pimlico.

BRANNIGAN

Not Pimlico, no, Nathan, Elkton. They'll marry you right away. They don't ask you for a blood test.

NATHAN

Ain't that unhealthy?

HARRY

Nathan, that's a great idea—elope. I'll lend you my getaway car.

(He takes a quick look at Brannigan)

My Buick—

ADELAIDE

(Throws her arms around his neck)

Oh, Nathan, let's do it.

NATHAN

(Long pause — sighs)

Well — what the hell —

(THEY embrace. ALL congratulate him — ad lib)

BRANNIGAN

My congratulations too, Nathan. And I only hope there is nothing in heredity.

(He exits L.1)

ADELAIDE

Nathan, I got so many things to do before we elope. You'll be at the Hot Box tomorrow night?

NATHAN

I'll have a table reserved and I'll be all dressed up in whatever you elope in.

ADELAIDE

Oh, Nathan, I'm so happy. I ought to wire my mother. Only what'll I wire her?

NATHAN

Send the telegram and date it back.

ADELAIDE

I'd better wait until we have five children. It won't take us long.

(She exits R.1)

HARRY

(Crosses R. to Nathan)

Nathan, you are indeed a lucky fellow. A most beautiful doll indeed. Do you agree, Big Jule?

BIG JULE

Tell me —

(To Nathan)

— HOW LONG YOU KNOW THE DOLL?

NATHAN

Fourteen years.

BIG JULE

Let's shoot crap.

BENNY

(Darts over to Nathan)

Nathan, you'd better find a place!

NATHAN

How can I? The money from Sky ain't come yet.

BENNY

Maybe it won't come! Maybe he took the doll to Havana.

NATHAN

He couldn't have! How could he! She couldn't have gone!

#13 - End of Scene 7

(The music of the approaching MISSION BAND is heard. NATHAN galvanizes to attention, realizes he will now find out. The band enter from R.1, one at a time with NATHAN anxiously counting them as they enter - MARTHA, carrying sign "All Night Crusade Against The Devil" - then AGATHA, CALVIN and ARVIDE. A pause, then NATHAN places hand to head and collapses on Benny's shoulder)

BLACKOUT

#1 show traveller closes. #2 street traveller opens. Havana projection appears on #1 traveller. Lights up behind Trans. #1 traveller. #1 Trav. opens.

#14 - Havana

ACT I, Scene viii: Havana, Cuba - A dive

LIGHT CUE

Music is blaring and dancing flaring. SKY ushers SARAH into the place R.2, but it is too much for her prim soul. She takes one look and flees. SKY must of course follow her.

#3 Tree Trans. traveller closes to stage L. Stage lights fade to a blackout.

A fashionable couple dancing enter from R.1. - they are picked up by the front arc spot - Immediately following them a unit on casters, with a table and two chairs is pushed on to marks at extreme stage R.

This unit represents the Hotel Nacional. SARAH and SKY are bowed into the place by the HEAD WAITER. As they enter they are picked up by the front arc spot. SARAH is seated R. of table and SKY L. of table. SARAH is handed an enormous menu by the HEAD WAITER. SHE looks the menu over.

SARAH

A ham sandwich.

(WAITER, SKY and DANCING COUPLE give her a quick incredulous look. Arc spot blacks out on SARAH and SKY. The platform unit is pulled off stage R. with SARAH and SKY on it to be reset with the Street Cafe.

DANCING COUPLE dance off L.1. arc spot blacks out on them as they exit.

SARAH enters with guide book in her hand followed by SKY. They are picked up by front arc spot as they enter and stop R.C. SARAH looks in guide book, then points toward audience supposedly to a monument tablet. First Tablet -)

SARAH

(Dialogue in tempo)

EL SANTO CRISTO,
THE SECOND OLDEST MISSION
IN CUBA -
COME ON!

SKY

WHERE TO?

SARAH

TO SEE THE OLDEST -

(SARAH walks to up center stage, followed by SKY. She points toward audience as she looks in guide book. Second Tablet -)

"DON'T MISS THE DUNGEONS WHERE
PRIS'NERS WERE THROWN TO THE SHARKS."

SKY

SOUNDS LIKE A MILLION LAUGHS.

(SARAH walks upstage then walks down stage L. as she looks her guide book over - SKY follows her obviously very tired. She points toward audience. Third Tablet -)

SARAH

HERE IS BURIED
CHRISTOPHER COLUMBUS.

SKY

AT LEAST HE'S LYING DOWN.

(SARAH starts to walk to stage R. when at this moment a very SEXY CUBAN DANCING GIRL enters from R.1 followed by two CUBAN DANCING MEN. SARAH and SKY give them a quick glance as they pass by and exit L.1. - A WAITER pushes on the unit which has been reset with a mantle and two chairs and a table. This represents a cheap street Cafe. SARAH and SKY walk to stage R. She sits in chair R. of table - SKY in chair L. of table. A SHODDY LOOKING WAITER stands at extreme R. waiting to take their order)

SKY

HOW ABOUT A DRINK?

SARAH

A MILK SHAKE, PLEASE.

SKY

(Holding up two fingers to waiter)

DULCE DE LECHE.

(WAITER signals back with fingers knowingly. SARAH goes back to her guide book, to SKY's annoyance. WAITER returns with two drinks in cocoanut shells - as he serves Sarah he spills some on her dress which he quickly wipes off with a soiled serving napkin which he carries. SARAH sips drink as does Sky)

SARAH

(Sipping drink)

THESE ARE DELICIOUS.

WHAT DID YOU CALL THEM?

SKY

DULCE DE LECHE.

SARAH

DULCE DE LECHE.

WHAT'S IN IT

BESIDES MILK?

SKY

OH, SUGAR,

AND A KIND OF NATIVE FLAVOURING.

SARAH

WHAT'S THE NAME OF THE FLAVOURING?

SKY

BACARDI.

SARAH

(Sips drink)

IT'S VERY GOOD.

I'LL HAVE ANOTHER ONE.

LIGHT CUE

(ARC LIGHT black out. Music change.)

LIGHT CUE

(NOTE: SARAH and SKY pick up four empty cocoanut shells which were placed on platform – they place them on the table during blackout to denote they have had several drinks.

SKY is dancing his fingers on the table as the front arc spot picks them up. He tucks her under the chin. SHE brushes his hand away)

SARAH

(Sipping her drink)

DOESN'T BACARDI HAVE ALCOHOL IN IT?

SKY.

ONLY ENOUGH TO ACT AS A PRESERVATIVE.

SARAH

(A little tipsy)

You know – this would be a wonderful way to get children to drink milk.

(Same CUBAN DANCING GIRL followed by the two CUBAN DANCING MEN that we saw before enter from stage L.1. They cross to stage R. doing their same sexy routine as they pass and exit R.1. SARAH rises and imitates their routine as she exits R.1. doing bumps. SKY rises and places hand to his head in amazement, quite shocked at her. Then he does the same movement as he exits R.1. – Unit is pulled offstage R.1.

The stage lights behind #3 Tree traveller dim in revealing dancing flaring in the Havana Dive – #3 traveller opens to Stage L.)

LIGHT CUE

(CUBAN GIRL and TWO CUBAN MEN enter from R.1 followed by SARAH pulling SKY on by the hand. She is in a very gay mood)

SARAH

(Shouting as she enters)

LIGHT CUE

Two Dulce de Leche.

(A WAITER places a table extreme L. SARAH hands her cape to WAITER who places it behind chair L. of table where Sarah sits. SKY sits at R. of table. WAITER brings two drinks in cocoanut shells which he places in front of them – also a wine bottle in a wine basket. This bottle is a breakaway bottle used by SARAH in fight at end of scene.)

(THE SOLO FEMALE DANCER begins to make up to Sky much to SARAH's annoyance. SARAH in retaliation dances with one of the Cuban men. SKY forces SARAH to sit down. Finally the solo dancer seizes SKY and makes him dance with her. SARAH takes Cuban by the hand and forces him to dance with her. SARAH becomes jealous, leaves Cuban and grabs Sky, -

LIGHT CUE

- pulling him away from Dancer. DANCER strikes back - a free for all develops. A Cuban gets up on chair R. of Table L. and is about to throw a stool at Sky. SARAH sees this, steps up on table, picks up wine bottle and breaks it over the head of the Cuban, breaking it to bits. SKY grabs SARAH over his shoulder rescuing her, and dashes out R.2 as the fight continues to become a brawl - Hanging blind breaks away - Stage lights fade out)

#3 tree traveller closes as a drop to stage R. #4 traveller closes. Stars on #4 traveller light up and Blue 1st Border dims in to mark.

ACT I, Scene ix: Havana exterior

LIGHT CUE

SKY enters from R.1. He is carrying SARAH in his arms and she is still struggling. HE sets her down and it is apparent that she is a little tipsy.

SKY

Take it easy, slugger. It's over and you're still champ.

(SHE kisses him. She staggers after kiss)

Are you all right?

SARAH

(Happily)

Am I all right!

#15 - 111 Were a Bell

SARAH

(Spoken in rhythm)

ASK ME HOW DO I FEEL

(Arms around him, sings)

ASK ME NOW

(Crosses to R.)

(SARAH)

THAT WE'RE COSY AND CLINGING
WELL, SIR, ALL I CAN SAY IS,
IF I WERE A BELL I'D BE RINGING

(Pace front R. of Sky)

FROM THE MOMENT WE KISSED TONIGHT
THAT'S THE WAY I'VE JUST GOT TO BEHAVE
BOY, IF I WERE A LAMP I'D LIGHT
AND IF I WERE A BANNER I'D WAVE.

(Places her head on his shoulder, crosses to L.)

ASK ME HOW DO I FEEL
LITTLE ME WITH MY QUIET UPBRINGING
WELL, SIR, ALL I CAN SAY IS
IF I WERE A GATE I'D BE SWINGING

(HE catches her as SHE leans to front)

AND IF I WERE A WATCH
I'D START POPPING MY SPRING
OR IF I WERE A BELL I'D GO

(Swings his arms over his head)

DING, DONG, DING DONG DING.

ASK ME HOW DO I FEEL

(Crosses to his R. puts head on his shoulder)

FROM THIS CHEMISTRY LESSON I'M LEARNING

SKY

Chemistry?

SARAH

Yes, chemistry.

WELL, SIR, ALL I CAN SAY IS,
IF I WERE A BRIDGE,
I'D BE BURNING
YES,

(She backs him up to L.)

I KNEW MY MORALE WOULD CRACK

(Crosses, backs him up to L. 4 steps)

FROM THE WONDERFUL WAY THAT YOU LOOKED,
BOY IF I WERE A DUCK I'D QUACK

OR IF I WERE A GOOSE I'D BE COOKED

(She falls on his chest)

ASK ME HOW DO I FEEL

(HE straightens her up)

ASK ME NOW THAT WE'RE FONDLY CARESSING

Pal, —

— IF I WERE A SALAD

I KNOW I'D BE SPLASHING MY DRESSING

(Puts hand down his face)

ASK ME HOW TO DESCRIBE

THIS WHOLE BEAUTIFUL THING

WELL, IF I WERE A BELL

(Crosses to his L.)

I'D GO DING, DONG, DING DONG DING.

(She falls into his arms at end of number)

SARAH

Havana is so wonderful. Why don't we stay here for a few days so we can see how wonderful it's really like.

SKY

(Takes a moment)

I think we'd better hurry if we want to catch the plane back to New York.

SARAH

I don't *want* to go back to New York.

SKY

I'm *taking* you back!

SARAH

You're no gentleman.

SKY

Look, a doll like you shouldn't be mixed up with a guy like me. It's no good. I'm no good.

(SARAH puts arms around him; HE pushes her away)

You know why I took you to Havana? I made a bet! That's how you met me in the first place. I made a bet.

SARAH

How else would a girl get to meet a gambler?

SKY

(He picks up SARAH in his arms and carries her to stage L. SHE struggles)

Come on!

SARAH

No, no!

SKY

I got to think what's best for you.

SARAH

Oh, you talk just like a Missionary.

#16 - Change of Scene

BLACKOUT

They exit L. as the lights BLACK OUT.

Sound of airplane is heard through the loud speakers and simultaneously a sign "FASTEN SEAT BELTS" lights up on #4 traveller. After a short interval the airplane fades out as does the sign. #4 traveller opens revealing Mission Exterior.

ACT I, Scene x: Mission exterior

It is four a.m. the following morning. SARAH enters L.1, she is minus her uniform coat and hat. She is in a very pensive mood. SKY follows on almost behind her also in a very thoughtful mood. He is hatless.

SARAH

(Stopping stage C.)

Thank you for bringing me back. I must have behaved very badly.

SKY

(At her side)

No, you were fine.

(ADELAIDE enters from stage R. She is draped with assorted kitchen utensils given her at a shower. She is followed by FOUR GIRLS. They are carrying utensils given to Adelaide and humming "The Wedding March")

ADELAIDE

(Stopping with GIRLS stage R.)

Oh, golly, I don't know how I'll get home with all this stuff. It was wonderful of you to give it to me.

(She starts L., sees SKY, stops. GIRLS cross to stage L. then stop when ADELAIDE greets Sky)

Sky, hello!

SKY

How are you, Miss Adelaide?

ADELAIDE

Oh, fine, Sky. Look! The girls just gave me a kitchen shower.

(A DRUNK enters from stage L.1)

They went to an all night drug store and surprised me with a kitchen shower! Look!

(She waves utensils in the air – THE DRUNK notices the brightness of the utensils)

DRUNK

What vulgar jewelry.

(He exits R.1)

SKY

That's wonderful, Adelaide—You know Miss Sarah.

(There are ad lib greetings)

SARAH

How do you do.

ADELAIDE

Glad to meet you—You know, Sky, we're eloping tomorrow night right after the Hot Box—Nathan and I.

SKY

Good luck.

ADELAIDE

Thank you, Sky—

(Crosses to girls)

Gee, I feel just like a housewife, already. I'm going to love being in the kitchen—I've tried all the other rooms.

(ADELAIDE exits stage L.1 followed by GIRLS)

SKY

(Looks off L.)

Miss Adelaide certainly seems happy.

SARAH

She's in love.

#17 - My Time of Day

SKY

(Turns to Sarah)

Yeah. I guess so.

SARAH

What time is it?

SKY

I don't know. Four o'clock.

SARAH

This is your time of day, isn't it? I've never been up this late before.

SKY

How do you like it?

SARAH

It's so peaceful, and wonderful.

SKY

You're finding out something I've known for quite a while.

SKY

MY TIME OF DAY IS THE DARK TIME

(At her L. side)

A COUPLE OF DEALS BEFORE DAWN
WHEN THE STREET BELONGS TO THE COP
AND THE JANITOR WITH THE MOP
AND THE GROCERY CLERKS ARE ALL GONE

(Moves D.C. stage with SARAH. Tenderly)

WHEN THE SMELL OF THE RAIN-WASHED PAVEMENT
COMES UP CLEAN AND FRESH AND COLD

(Proudly)

AND THE STREET LAMP LIGHT
FILLS THE GUTTER WITH GOLD
THAT'S MY TIME OF DAY.

(SKY front - SARAH turns to Sky)

MY TIME OF DAY
AND YOU'RE THE ONLY DOLL
I'VE EVER WANTED TO SHARE IT WITH ME.

(He crosses to R. pass her)

MUSIC UNDERSCORING

SKY

Obediah!

SARAH

Obediah? What's that?

SKY

Obediah Masterson. That's my real name. You're the first person I've ever told it to.

(SARAH goes into SKY'S arms and they embrace)

#170 - I've Never Been In Love Before

SKY

(Hands on her waist)

I'VE NEVER BEEN IN LOVE BEFORE
NOW ALL AT ONCE IT'S YOU

(Lets go of her)

IT'S YOU FOREVER MORE
I'VE NEVER BEEN IN LOVE BEFORE
I THOUGHT MY HEART WAS SAFE
I THOUGHT I KNEW THE SCORE
BUT THIS IS WINE THAT'S ALL TOO STRANGE AND STRONG
I'M FULL OF FOOLISH SONG

(Takes her hands)

AND OUT MY SONG MUST POUR
SO PLEASE FORGIVE THIS HELPLESS HAZE I'M IN
I'VE REALLY NEVER BEEN IN LOVE BEFORE.

SARAH

I'VE NEVER BEEN IN LOVE BEFORE
NOW ALL AT ONCE IT'S YOU
IT'S YOU FOREVER MORE

(She crosses to L. face front)

I'VE NEVER BEEN IN LOVE BEFORE
I THOUGHT MY HEART WAS SAFE
I THOUGHT I KNEW THE SCORE
BUT THIS IS WINE THAT'S ALL TOO STRANGE AND STRONG

(SARAH)

I'M FULL OF FOOLISH SONG
AND OUT MY SONG MUST POUR.

BOTH

(HE takes her hand and SHE turns to him)

SO PLEASE FORGIVE THIS HELPLESS HAZE I'M IN
I'VE REALLY NEVER BEEN IN LOVE BEFORE.

(THEY kiss. At end of number, ARVIDE enters R.1 carrying his drum – he is followed by the MISSION BAND. They are obviously very tired from being out all night trying to convert sinners. SARAH sees Arvide as he enters, she goes to him as he is setting his drum down beside the Mission door)

SARAH

Grandfather! I thought you'd be asleep.

ARVIDE

Hello, Sarah dear.

(To Sky)

Good morning, Brother Masterson.

SKY

Good morning.

ARVIDE

We followed your suggestion and stayed out all night.

(To Sarah)

We spoke to a lot of sinners – Where have you been, Sarah?

SARAH

I've been to Cuba.

ARVIDE

You're even more tired than I am.

#18 – The Raid

(Offstage R.1 can be heard the clang of a police patrol wagon bell. A GUY dashes on from R.1 at top speed. He runs across to the Mission entrance, sticks his head in the door and lets go with a loud piercing whistle, finger-in-mouth type, as the MISSION-ARIES and SKY react with surprise)

SKY

What the hell is this?